



PENMANSHIP
OF THE XVI, XVII & XVIII CENTURIES

OTHER WORKS BY LEWIS F. DAY

ALPHABETS OLD AND NEW. Third Edition

LETTERING IN ORNAMENT

PATTERN DESIGN

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BY PERCY J. SMITH

LETTERING AND WRITING.

A Portfolio of Examples

Alturas. Camino. Decio.
Estim. Emerit. Famosa
Glorioso. Hermoso. Justi
Kaul. Luminoso. Luz.
Montes. Naturalmen-
Qrror. Poblac. Quinien-
Reglam. Solo. Vestir.
Trans. Utilissimo. Virg.
Xavier. Yglesia. Terri-

PENMANSHIP

OF THE XVI, XVII & XVIIITH CENTURIES

A series of typical Examples from English
and Foreign Writing Books selected by

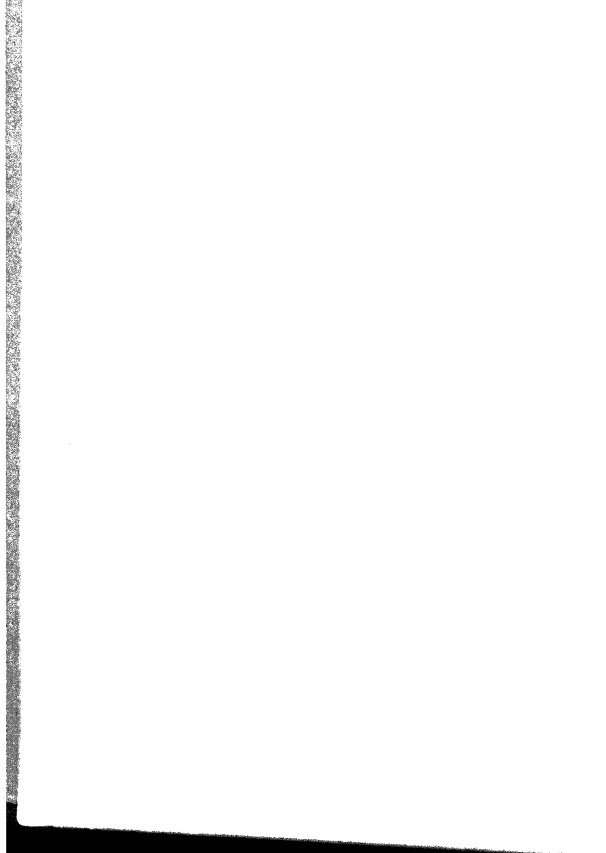
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"Lettering in Ornament" "Windows" etc.*



LONDON

B. T. BATSFORD, 94 HIGH HOLBORN



NOTE BY MISS DAY

PENMANSHIP has, of recent years, assumed a position of so great importance as a branch of art education that there is no need to make any apology for bringing out a book on the subject. The present volume, moreover, deals with a branch of penmanship which has been practically ignored of late, and about which little has been written. The tendency has been to pay little attention to any kind of lettering but uncial, half-uncial, and Roman. But, whilst the dignity of these letters must be apparent to every one, there are purposes for which they are quite unsuitable, and it is for just these purposes that the lightness and comparative frivolity of more modern writing is peculiarly well adapted.

While going through an important collection of Writing Books of the 16th, 17th, and 18th centuries, at that time in the possession of Mr. Batsford, it occurred to my father that here was a very mine of suggestions for the inspiration of writers, illuminators, architects, engravers, and the numerous art workers who have to use lettering in one form or another.

Mr. Batsford's collection, which has been largely drawn upon for this volume, contained a number of rare old writing books, not to be found at the British Museum or in the Library of the Victoria and Albert Museum. We have, however, not been content with simply reproducing these; we have gone

through hundreds of writing books. Dutch, English, French, German, Italian, Portuguese, and Spanish. In order that we may be able to give not only a representative collection of handwritings, but the best possible examples. In examining this mass of material, we were astonished to find how much of it, though finely engraved, was quite unsuitable to modern needs. We discovered, further, that the later writing masters were in the habit of calmly copying from their predecessors (though they don't usually mention the fact) and vulgarizing their work in the process, so that from one source or another a good many of the most easily accessible writing books are really worthless to the student.

My father had, before his death, chosen most of the examples now reproduced, the remainder have been added by Mr. Percy J. Smith, Mr. Batford, and myself, and we have closely followed his principles of selection and have adhered in the main to his plan of arrangement. Our special thanks are due to Mr. C. L. Ricketts of Chicago, who has most readily offered suggestions as to the volumes best worth referring to. We have also to thank the authorities of the British Museum and the Victoria and Albert Museum for permission to reproduce certain plates.

It is not contended that all the pages given are altogether admirable, or that everything, or indeed anything, in the volume should be copied as it stands. What we have tried to do is, to provide students, teachers, and calligraphers with good examples of penmanship which may serve to show them what has been done, and what can be done, with a pen, and to inspire them to attempt something of their own which may be distinctive and graceful without necessarily being too far removed from the writing of everyday life.

With regard to the arrangement of the plates, writing masters used such varying terminology that it was hopeless to

try to group the examples after the manner of any particular penman, whilst to arrange them in a strictly chronological order would have meant simply chaos. It has therefore been necessary to try some rather different plan. The book begins with some examples of the various Chancery hands, and these are followed by specimens of Old English, German, Roman, and other more or less formal types of penmanship. The rather restrained running hands come next, followed, in their turn, by writing characterized by more or less heavy blobs of ink at the ends of the letters. The current hands in which flourishes are predominant, bring to an end the examples chosen simply as writing. The remaining illustrations contain a few specimens of how title pages and other special work were set out and framed up, and some examples of scrolls and flourishes.

The book does not pretend to be in any sense a history of penmanship—that would be a very large undertaking—but those interested in calligraphy, from a more or less antiquarian point of view, will find a good deal of information in the list of books from which the illustrations have been taken, whilst the wants of the more strictly practical student have been provided for by the descriptive list of plates.

R. M. D.

SHORT CRITICAL NOTES ON PENMANSHIP
WITH REFERENCE TO THE EXAMPLES IN
THIS WORK, BY PERCY J. SMITH

DURING the 16th, 17th, and 18th centuries Penmanship, *i.e.* the *style* or *manner* of writing, occupied a position in the curriculum of studies which it is difficult for us to appreciate to its full extent: its practitioners and professors were often men of culture and influence, and held a very high place in the esteem of their contemporaries. Among these we may mention, as a representative English scribe, John Davies of Hereford. Educated at Oxford University, and pursuing his occupation as writing master in the same city, he was very well known during the late 16th and early 17th centuries both as a poet and as one of the most skilful penmen of his day. His epigrams and sonnets, containing references to Shakespeare, Fletcher, Ben Jonson and other writers of the period, show the calligrapher to have been on terms of friendship with many of his most notable contemporaries. At one time he had many pupils in Magdalen College, and drew others, including Algernon, Lord Percy, from families of the highest rank. One of his pupils, Richard Gething, who worked at the sign of the *Hand and Pen* in Fetter Lane, London, also attained considerable eminence at a little later date.

The work of the best of the penmen deserves study, not only because we find reflected in it the spirit of their time, but because, if we put aside their exaggerated displays of technical skill and "ingenuity in making divers curious figures," for theirs is essentially a conscious art, we shall find much that is beautiful, fundamentally right, and of practical use in the work of to-day.

It is not possible within the necessarily brief limits of these notes to consider separately all the examples from old writing books here brought together ; moreover, were they thus treated, the interested student would lose somewhat the valuable and pleasurable exercise of personal judgment and discovery. Nor will the relation between the styles or the development of the various characters be investigated, for to treat that part of the subject adequately would require a history of writing. This is an introduction to the collection as a whole ; references will be made to specific examples, but mainly as representative of a particular style or of a method of treatment, while the criticisms made and principles laid down will be found capable of a very wide application. The guiding thought and intention will be *to open the eyes of the mind to perceive the best.*

It is deeply to be regretted that we are deprived of the advantage of the late Mr. Day's experience and trained judgment in the introduction which should rightly be his, for his knowledge of, and interest in, everything appertaining to lettering is too well known to need emphasis here, and it must needs be a source of regret that we cannot know his thoughts and consider his criticism on these examples of the craft. Both before and since his death the collection has passed through many examinations and siftings, and every example contains some feature or features justifying its inclusion ; though occasionally pages are reproduced with details which it is not desirable that we should emulate or study. Especially is this true of the initials, as, for instance, in the work of Beauchesne and Baildon in Example 30, but with the exception of this initial the page well repays study, both for the character displayed in the small letters and for the signs of playfulness in the slight scrolls and flourishes.

At the close of the 15th century a formal literary or book-hand ceased to be generally practised ; it was superseded

by the printing press; and it was during the 16th century that cursive writing, under the pressure of influence from the northern Gothic or pointed style and the southern more rounded and freely written Italian script, passed through one of its most interesting phases. This period may be considered to mark the birth of modern writing. The first three examples of this collection, and others of the style of Examples 7 and 8, exhibit very clearly the influence of northern 15th-century bookwork. The letters have much of the "weight" and solidarity of type, while the freedom of penwork is evident in the treatment of descending strokes, and in the use of flourishes and scrolls. Example 4, which is also type-like in character, is taken from a Spanish writing book of the 18th century and shows a style of work noticeable for its fine roundness and bold simplicity of form, combined with good, clear spacing of letters and lines; the value of these qualities in ensuring readability, and what we may define as tranquillity and a forceful serenity of character in the page, cannot easily be overestimated.

The decorative value of a headline of letters, larger and heavier than the text, may be seen in such examples as 11, 18, 20, and 25; while No. 14, an example of work by John Ayres, writing-master in St. Paul's Churchyard during the last half of the 17th century, is worthy of study as suggesting a legitimate method of interlineal decoration forming, as it were, a rich background of pattern or tone which need in no way interfere with the legibility of the matter. The somewhat thin and weak treatment of some of the scrolls and the complete isolation of others are weaknesses we must not repeat in work based upon this example. The page is, however, full of suggestion to metal workers and engravers, of whose craft it is peculiarly reminiscent. The superiority of the wide Gothic writing over the laterally compressed form in such

essentials of good lettering as legibility, dignity, and strength, may be studied in Examples 14, 15, and others.

The Italian or Roman style, destined to supersede the heavier and more complicated Gothic, is illustrated in Example 35, a very beautiful piece of late 16th-century work. The initial "D" is well constructed and full of vitality. The student should observe the strength and very beautiful subtlety of form in this letter, especially noting how the bow springs from the base of the stem and, curving well out, returns and completes its form with a slight drop. Observe, too, the honouring of the two important words and the decorative value accruing from the use thus made of the line of capitals; the equality of weight as between the large and small letters; the excellent spacing, which is a thing so little understood and so rarely well done in these days; the freedom with which the lines are allowed to terminate where they will, without excessive spreading out or closing up; and, lastly, the simplicity and good composition of the whole. All these features combine to make this a very quiet and dignified inscription, severely simple, yet stored with lessons and inspiration for the modern scribe, but even more for the discerning letter-cutter, typographer, and architect.

In Plate 32 we have a small, interesting example of decorative writing from a Spanish copybook of 1650. The arrangement and balance of effect are excellent: and the flourishes are legitimate and unforced accentuations of distinctive parts of the letters from which they spring. They are full of vitality, and while adding interest to the page form a good example of organic decoration. The three lines of small writing are invaluable in providing a base and thus steadying the composition.

Spain has provided us with many examples of a style of calligraphy which, though closely akin to that of Italy, has a distinct

national character. Example 49, taken from an 18th-century writing book, is strongly and beautifully written with a slanted pen, and shows an interesting and varied treatment of the serifs or terminating strokes of the *p*'s and *q*'s. Both in this and in other examples, it is well to note that the placing of the dots of the *i*'s is responsible for a feeling of "spottiness." The practice of making the dots range with the tops of the ascending strokes was, and is, often followed, with a resultant loss of connection between the two component parts, and consequent isolation of the smaller member. It adds to the unity of the letter, to the strength of the lines of writing, and to the restfulness of the page, if the dots are placed close to the stems of the letters of which they form necessary parts. It is to be regretted that the border in this example is not in scale with the writing; it is weak in weight of line, and somewhat disconnected in design; nevertheless it contains suggestions as to decoration which should be of practical use to the discriminating student. Another method of adding a decorative interest, and at the same time strengthening the composition of a page which would otherwise be disconnected, is by tying the parts together with bands and lines. These may be judiciously interlaced—as in the two examples from the book of Palatino, one of the earliest and best known of the Italian writing masters, given in Examples 66 and 67.

The very beautiful Italian semi-formal script of the Renaissance had a decisive influence on other European styles, and, mainly as the result of this influence, English cursive writing gradually lost a great part of its disjointed and angular character and acquired the freely written and linked-up manner exemplified in the writing of Peter Gery (see No. 51). Plate 38 and the succeeding italic alphabets and writings are replete with hints to modern workers—witness the interesting and useful forms of amperzands; the character, strength of curvature, and subtleties

of shape and construction in the letters; the spacing, compactness, and uniformity of the lines; and the treatment of capitals and ascending and descending strokes, with their flourishes and scrolls. The manner of writing the word "Socrates" in Example 82 is an instructive example of the pride of display and "ingenuity" of the French penman, Jean de Beaugrand, not without its fascination for the modern scribe and letter-engraver. Examples 71 and 72 illustrate good "placing" of title or heading, and the free but fairly reticent rendering of the scrolls in which the writers loved to show their control of the pen, while the management of the various items of the note on Plate 74, written by Maria Strick as a specimen for the guidance of her numerous pupils, shows a good feeling for balance and composition.

Two varieties of upright writing, both showing good judgment in arrangement, deserve mention. That in Plate 75 has a pleasing little scroll carried into the lower margin and flanked and supported by some long vertical lines that materially steady the design. The other, Plate 90, notwithstanding a rather heavily inked initial and flourish, exhibits a very beautiful economy of line in the construction of the letters and suggests the presence of that restrained power characteristic of most achievements which win an abiding place in the hierarchy of things done.

The most delicate writing in the series is that shown in Examples 80 and 81, selected from a book issued by Beaugrand early in the 17th century. The graceful and fanciful treatment of the initials in both examples and of the two scrolls in the lower margin of the latter is very pleasing and contains ideas for the modern calligrapher and designer, while in both plates the judicious placing of the flourishes and consequent accentuation of the corners greatly strengthens the design as a whole.

The excessively intricate borders so often found in the old

writing books—though they are the inevitable development of the ornamentation of the initials—rarely add to the true beauty of the work and certainly show but little feeling for that restrained power to which reference has just been made. It is sufficient to say here that the examples shown are the most restrained and the best that could be found, and, while they are not to be considered as in any way perfect examples of taste, they are typical of their time and contain suggestions which may be of service.

We are on happier ground when we come to such page arrangements as that of Peter Gery (No. 100). The natural manner in which the arm of the initial L in this plate holds the text, and the steadying influence of the line or base formed by the signature, are vital elements in a very good composition.

A cursory glance through this collection is sufficient to clearly reveal the great importance of the *ensemble* made by the composition. The value of a well-shaped mass—be it light or heavy—as a contribution to the success of a page may be judged by a reference to such examples as 53, 81, and 86. Construction and growth of letter, line, and ornament; steadiness and balance of part against part; the due accentuation of this and the dropping of the other; the question of scale, and the using of ornament, not for its own sake, but to support and give value to the whole; all these considerations are involved in producing a strong and beautiful piece of work and must be remembered while studying these examples.

In conclusion, the writer of this introduction would emphasize, with all due reserve, the supreme importance, in the whole range of Penmanship and Lettering, of an appreciation of reticence combined with legitimate freedom in execution, associated with depth and vitality of spirit in tone and inspiration.

P. J. S.

DESCRIPTIVE LIST OF ILLUSTRATIONS

*For full Titles of the Books quoted, see Alphabetical List of Authors
at the end of this Volume*

1. PAPAL CHANCERY HAND. Spanish, from the Recopilacion Subtilissima of Juan de Yciar, 1548.
2. PAPAL CHANCERY HAND. Italian, from Il Perfetto Scrittore of G. P. Cresci, 1570.
3. A MUCH LATER VERSION OF THE SAME KIND OF HAND. Spanish, from the Arte nueva de Escribir of J. C. Aznar de Polanco, 1719.
4. SET CHANCERY HAND, from A booke containing divers sortes of hands by J. de Beauchesne and John Baidon, 1571.
5. GOTHIC WRITING. Flemish, from the Exercitatio Alphabetica of Clement Perret, 1569.
(Compare Nos. 8, 9, and 14.)
6. GOTHIC WRITING. Netherlandish, from the Exemplaer-Boek of A. Perlingh, 1679.
7. GOTHIC WRITING. Flemish, from the Exemplaria sive Formulae Scripturae Ornatoris XXXIV. of J. Houthusius, 1591.
(Compare Nos. 6, 9, and 14.)
8. GOTHIC WRITING, from the Theatrum Artis Scribendi by J. Hondius. This is a so-called "bastard" English type, and is written by M. Martin, 1594.
(Compare Nos. 6, 8, and 14.)
9. GOTHIC WRITING. Flemish, from the Exemplaer-Boec of J. van den Velde, 1607.

- ✓11. GOTHIC WRITING, from the Lust-Hof der Schrijft-Konste by Symon de Vries, 1619. Notice the terminations of the *p*'s and *q*'s which are particularly ingenious and the decorative value of the headline.
12. GOTHIC WRITING. German, from the Anweisung zur zierlichen Schreibkunst of B. U. Hoffman, 1694.
(Compare Nos. 11 and 14.)
13. GOTHIC WRITING. English, from A Tutor to Penmanship by John Ayres, 1695.
(Compare Nos. 9 and 14.)
14. GOTHIC WRITING. English, from the same source.
Note how the flourishes form a kind of middle tint, and decorate the page without obscuring the writing.
15. GOTHIC WRITING. English, from Multum in Parvo, or the Pen's Perfection by Edward Cocker, c. 1675.
The third word on the fourth line is meant for a contraction of Christian—but Cocker, or one of his predecessors, has evidently gone astray and mistaken the Greek *ρ* for a *p*.
16. GOTHIC WRITING. English, from Writing Improved by John Clark, 1714.
- ✓17. GOTHIC WRITING. German, from Kunst-richtige Vorshriften, Frankfort and Leipzig, 1702.
It is interesting to compare this late German example with the three English versions which precede it (Nos. 14, 15, 16), and to note how in this case the letters are all closed up and, as it were, flattened, whilst in the English work they are much rounder and more open.
18. GOTHIC WRITING by Peter Gery, 1670.
This shows a headline in large letters satisfactorily combined with smaller writing on the rest of the page.
19. A SMALL SCRIPT, rather Gothic in type, from the Exemplaria sive Formulae Scriptorae Ornatiois XXXIV of Houthusius, 1591.
Note the character given to the writing by the long tails of the *s*'s.
(Compare Nos. 20 and 21.)

- ✓ 20. ANOTHER EXAMPLE of the use of the long *s*, from *Poecilographie* by J. de Beaugrand, 1598.
Note the decorative value of the headline.
(Compare Nos. 19 and 21.)
- ✓ 21. GOTHIC WRITING, from the *Spiegel Der Schrijfkonste* by J. Van den Velde, 1605.
Note the characteristic long *s*'s and the curious form of the double *s*.
(Compare No. 26.)
22. CURRENT DUTCH WRITING, from the *Tooneel der loflijcke Schrijfpen* of Maria Strick, 1607.
(The four lines at the top of the page compare with Nos. 59 *et seq.*)
23. A PRETTILY SPACED RENDERING, in Gothic script, of a poem in three verses, from the same source.
24. CURRENT WRITING, to go with larger Gothic letters, from 'T *Magazin oft' Pac-huys der Loffelijcker Penn-const* by D. Roelands, 1616.
25. A MINUSCULE WRITING, showing certain affinities with Gothic. From the *Paranimphe de l'Escriture Ronde* of F. Desmoulins, 1625.
(Compare Nos. 19-23.)
26. ANOTHER CURRENT HAND with long tails to the *f*'s as well as the *s*'s, from 'T *Magazin der Loffelijcker Penn-const* by D. Roelands, 1616.
27. A CURIOUS and characteristic Dutch script, from the *Exemplaar-Boek* of A. Perlingh, 1679.
- ✓ 28. SECRETARY HAND, from *A booke containing divers sortes of hands* by J. de Beauchesne and John Baildon, 1571.
29. ANOTHER HAND showing the characteristic *d* of 28, from *Chirographia* by R. Gething, 1619.
- ✓ 30. AN EXAMPLE OF LETTRE PATTÉE, from the *Exercitatio Alphabetica* of C. Perret, 1569.

- ✓ 31. LETRA ANTIGUA. A kind of simple Roman letter with occasional flourishes introduced, which very much help the balance of the page. From the Recopilacion Subtilissima of J. de Yciar, 1548.
32. AN ITALIC HAND, in which some of the letters are adorned with flourishes. Spanish, from the Primera Parte Del Arte De escribir by J. de Casanova, 1650.
33. A VERSION OF ROMAN MINUSCULE, having some affinity with the so-called "diplomatic hand." From the Libellus valde doctus elegans, utilis, multa varia scribendarum litterarum genera complectens of R. Wyss, 1549.
34. ROMAN SCRIPT, from the Exercitatio Alphabetica of C. Perret, 1569.
- ✓ 35. ROMAN SCRIPT, from Il Perfetto Scrittore of G. F. Cresci, 1569.
- ✓ 36. ROMAN SCRIPT, from the Primera Parte del Arte de Escribir, by J. de Casanova, 1650.
37. ROMAN SCRIPT, from Kunst-richtige Vorschriften. Frankfort and Leipzig, 1702.
- ✓ 38. ITALIC WRITING, bearing some resemblance to No. 33. From the Anweisung einer gemeine handschrift, by J. Neudorffer the elder, 1538.
- ✓ 39. ITALIC WRITING, from the Exercitatio Alphabetica of C. Perret, 1569.
40. } CAPITALS AND SMALL LETTERS, from A booke contain-
41. } ing divers sortes of hands by J. de Beauchesne and J. Baildon, 1571.
42. LETTERE PIACEVOLLE, a rather fantastic italic hand from the same source.
Note the unsatisfactory initial.
43. A VERY SIMPLE ITALIC HAND, from the Exemplaria sive Formulae Scripturae Ornatoris XXXIV. of J. Houthusius, 1591.
44. } TWO SIMPLE ITALIC HANDS, in which the tops of the //s
✓ 45. } etc., show traces of the blob-like thickening which characterizes the more flowing hands illustrated in Nos. 53 to 64. From the same source as the preceding example.

46. SPANISH "BASTARDO" WRITING, from the Nueva Arte de Escribir of P. Díaz Morante, issued by Palomares in 1780.
47. REDONDILLO, or Spanish round hand, from the Arte de Escribir of Francisco Lucas, 1580.
Note the curious form of the *d* which characterizes this type of writing.
48. BASTARDO Spanish Writing, from the same source.
49. SPANISH WRITING, from the Nueva Arte de Escribir of P. Díaz Morante, issued by Palomares in 1780.
Note the interesting treatment of the *p*'s and *q*'s.
50. ROUND HAND WRITING, from the Copy-Book of Richard Daniel, 1664.
51. ROUND HAND, by Peter Gery, 1670.
52. FRENCH AND BASTARD ALPHABETS, from L'Art d'Ecrire, by J. B. Allais de Beaulieu, 1680.
53. EARLY EXAMPLES of the heavy endings to *P*'s, *d*'s, and other
54. letter, with lunds above the line which form so conspicuous a feature in the next ten examples. Italian, from the Libro di G. B. Palatino, 1540.
55. MORE FORMED WRITING, Italian, from Il Perfetto Scrittore
56. of G. P. Cresci, 1570.
57. A BELGIAN RENDERING of the same characteristic, from the Exercitatio Alphabetica of C. Perret, 1569.
58. ANOTHER EXAMPLE of the same kind of writing, in which the Initial is less satisfactory and there is more tendency to introduce flourishes. From the Exemplaria sive Formulae Scripturae Ornatiore XXXIV. of J. Houthusius, 1591.
59. A MORE RUNNING HAND, with the same characteristic blob, from the Tooneel der lolligeke Schrijfften of Maria Strick, 1667.
60. ANOTHER EXAMPLE, with typical penwork scrolls of the period above and below the writing. From Les Oeuvres de Lucas Materot, 1668.

61. AN ITALIAN EXAMPLE, from Il Cancelliere by L. Curione, 1609.
62. AN ENGLISH EXAMPLE, from The Writing Schoolemaster of John Davies of Hereford, 1648.
63. ANOTHER EXAMPLE, with typical scrollwork, from Les Oeuvres de Lucas Materot, 1608.
(Compare No. 60.)
64. A PORTUGUESE EXAMPLE, from the Nova Escola para aprender a . . . escrever, by M. de Andrade de Figueiredo, 1722.
(Note the *f*, *p*, *j*, *q*, and compare them with Nos. 49, 62, and 63.)
65. AN EXAMPLE, showing the same typical thickening, in a modified form, combined with the flourish. From the Grundleiche Unterricht der edlen Schreib-Kunst of G. Scheurer.
66. ITALIAN MERCANTILE HANDS, showing an early re-
67. strained and happy use of the flourish. From the Libro di Palatino, 1540.
Note how the lines help the composition of the page.
68. ANOTHER ITALIAN MERCANTILE HAND, with flourishes, from the Opere de Frate Vespasiano Amphiareo, 1554.
69. ITALIAN WRITING with flourishes. From Il Perfetto Scrittore
70. of G. F. Cresci, 1570.
71. PRETTILY SPACED and arranged pieces of flourish work.
72. From the Spieghel der Schrijfkonste of J. van den Velde, 1605.
73. RATHER RIOTOUS FLOURISH WORK, from the Tooneel der loflijeke Schrijpen of Maria Strick, 1607.
74. SLOPING AND UPRIGHT WRITING, with flourishes from the same source.
(Compare the two lines at the top with No. 75.)
75. UPRIGHT WRITING, with flourishes, from the 'T Magazin off' Pac-huys der Loffelijcker Penn-const by Daniel Roelands, 1616.
(Compare the upper part of 74.)
Note the pleasing little scroll and how the long vertical lines on either side of it help to steady the design.
76. SLOPING WRITING, with flourishes, from Les Oeuvres de Lucas Materot, 1608.

77. ANOTHER SLOPING WRITING, with flourishes, from Il Cancelliere of L. Curione, 1600.
(Compare No. 61.)
78. RIOTOUS, but on the whole legible, flourish work. From 'T Magazijn oft' Pac-huys der Loffelijcker Penn-const by David Roelands, 1616.
79. A WELL SET OUT piece of flourish writing, from Chirographia by R. Gething, c. 1619.
- 80.] TWO EXAMPLES, in which the flourish is kept within bounds,
81.] from the Pœcilographie of J. de Beaugrand, 1633.
Note the delicacy of the writing and the fanciful treatment of the initials.
82. RESTRAINED FLOURISH WORK, from the same source.
83. SLOPING WRITING, with flourishes, from a book by Thomas Weston, 1681.
84. ANOTHER SLOPING HAND, with flourishes, from Kunst-richtige Vorschriften, 1702.
85. A SIMPLE CURRENT HAND, with a few flourishes added. From M. Baurenfeind's Vollkommene Wieder-Herstellung der Schreib-Kunst, 1716.
- 86.] PORTUGUESE WRITING, with flourishes. From the Nova
87.] Escola para aprender a . . . escrever by M. Andrade de Figueiredo, 1722.
- 88.] CURRENT WRITINGS, from Chirographia by R. Gething,
89.] c. 1619.
- 90.] TWO WRITINGS WITH FLOURISHES, showing a deliberately
91.] sought after effect where the ink has not run freely from the pen. From Richard Daniel's Copy-Book, 1664.
92. GREEK WRITING, from the same source.
93. GREEK WRITING, from The Universal Penman by George Bickham, 1743.
94. TYPICAL BORDER WORK, from the Tooncel der loflijeke Schrijffen by Maria Strick, 1667.

95. TYPICAL BORDER WORK, from *Calligraphotechnia* by R. Gething, 1619.
96. VERY ELABORATE BORDER WORK, from the *Pen's Transcendency* by Edward Cocker, 1660.
97. A PAGE OF WRITING framed by one sweeping line. From the *Tooneel der loflijcke Schrijfpen* by Maria Strick, 1607.
98. } TWO PAGES OF WRITING, one sloping, the other upright,
99. } each framed by an encircling line, by Jean Delachambre, 1638.
100. A PAGE OF WRITING partially framed by the tail of the Initial L. From *Gerii Viri in Arte Scriptoria quondam celeberrimi opera*, 1670.
101. A PAGE OF WRITING framed by one sweeping line. From the *Exemplaar-Boek* of A. Perlingh, 1679.
102. SIGNATURE AND FLOURISHES, from *T'Magazin oft 'Pac-huys* of David Roelands, 1616.
103. A FLOURISH, from the *Spiegel der Schrijfkunst* by J. van den Velde, 1605.
104. A FLOURISH, from the *Exemplaar-Boek* of A. Perlingh, 1679.
105. LETTERING WITH FLOURISHES, which form a kind of scrollwork, from *Chirographia* by Richard Gething, 1645.
106. A BORDER OF HEARTS, from the same source.
107. } FLOURISHES, one encircling the signature, from *Calligrapho-*
108. } *technia* by Richard Gething, 1619.
109. AN ELABORATE FLOURISH starting from the downstroke of a *p*. From A. Perlingh's *Exemplaar-Boek*, 1679.
- ✓ 110. AN ELABORATE FLOURISH starting from the tail of a *k*. From the *Exemplaria sive Formulae Ornatoris XXXIV.* by J. Houthusius, 1591.
111. A FLOURISH, by Peter Gery, *c.* 1670.
112. SIGNATURE FORMING A HEART, from Richard Daniel's *Copybook*, 1664.

PLATES

B*



LETRA DE BVLAS

JOHANNES ORatione di
uina tituli San
cti Joānis ante portam latīna sancte
Romane ecclie pribr Cardinalis Archi
episcopus Toletanus Hispaniarū primas
ac Regnoz castelle maior cancellariꝝ &c.

A. a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p.

q. r. s. t. u. v. x. y. z. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

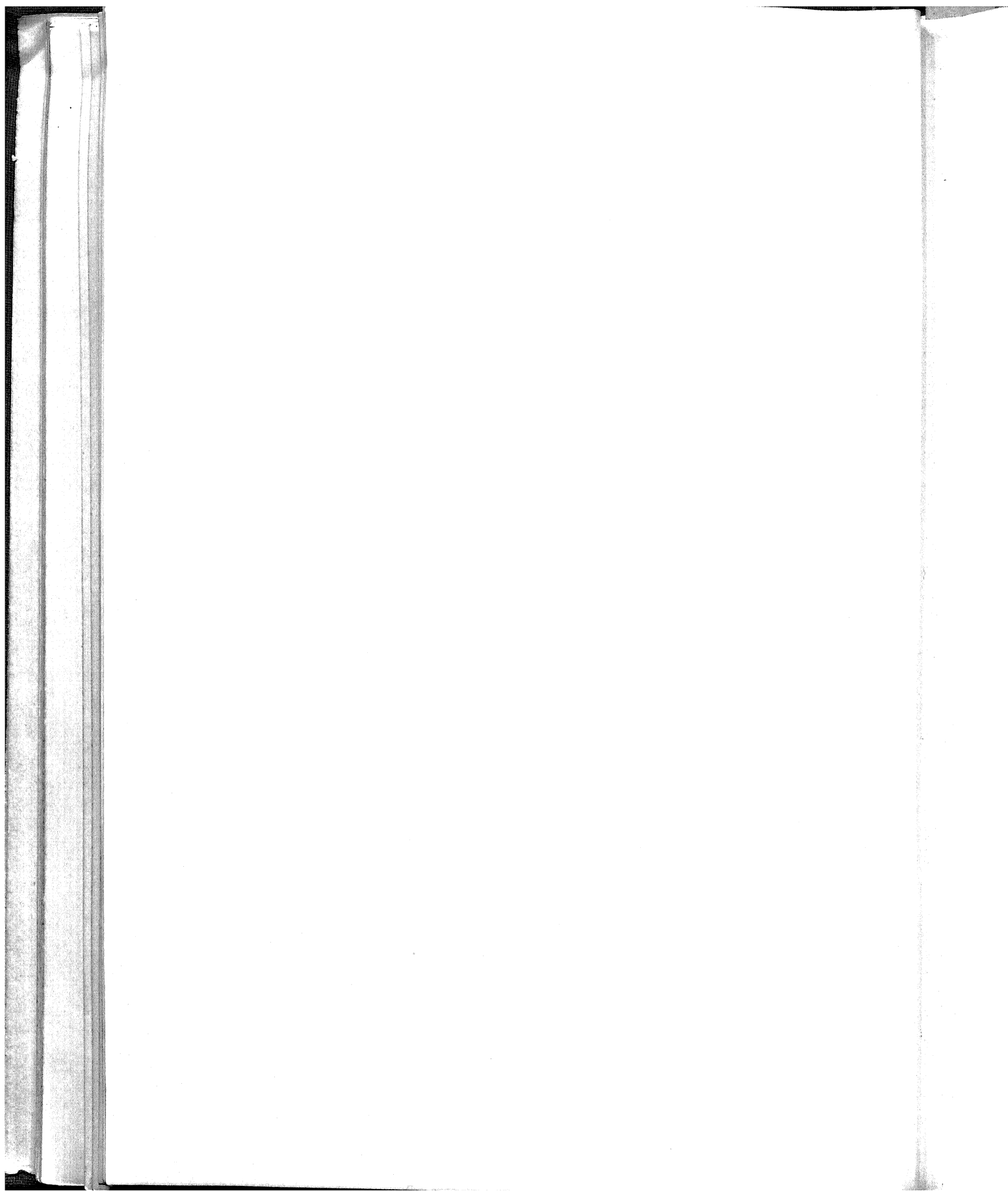
A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

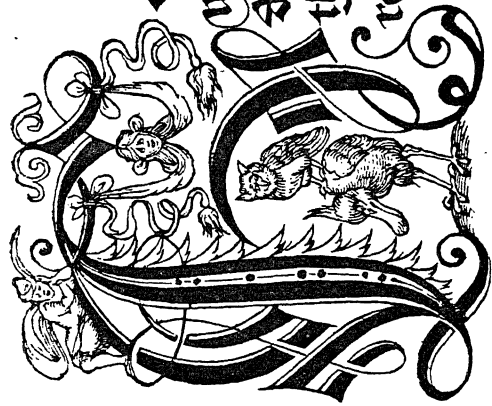
Joannes de Yciar Scribebat Cesaraugu
Ista Anno domini . 1 5 4 6 :-
J. O. U.



Vltius seruis seruorum Dei di-
lecto filio Vincentio de Andrea
Canonico Suesſan̄ Gal† et
aplican̄ benedict Site ac morum
honestas aliq; laudabilia probi-
tatis et virtutū merita super quibus apud
uos fide digno commendaris testimonio :-
Crescus scrib.

Si quis autē hoc attemptare pre-
sumpserit indignationem omni-
potentis Dei ac beatorum Pe-
tri et pauli Apolorum eius se
nouerit incursum. Dat† Rome :
sanctum Petrum Anno incarnationis.
Joannes Franc. Crescus Sc.

Apostoles, y Evangelistas, y los setenta, y dos Discípulos del Señor, los Santos Inocentes, y los Martyres, los Pontífices, Confesores, y Doctores, los Sacerdotes, Levítas, y Vírgenes te alaben eternamente,



The say channery hande.

¶ deserveth great chastisement that
with fearefull hardynes as a foole //
determineth hymself in high and difficult //
things with hastie counsell whiche //
requireth long determination & aduise.

A a B b C c D d E e F f
G g H h I i J j K k L l
M m N n O o P p Q q R r
S s T t U u V v W w X x Y y Z z

Het herte des rechtuerdigen, dichtet dat te antwoorden
is daerentegen den mont der godloosen schuyt het boos-
se de heer is verre vanden godloosen: maer der recht-
uerdigen gebet verhoort hy: vriendelyck sien verheucht
het herte: Een goet geruchte maect het de gebeenten:

6

inijneemend vroom **C**apiteijn der Romeijnen,
werdt vermaent door synen **G**oon dat hij soude
Inneemen een **A**vantagense plaetse met verlies
van weynigh volck: maer **F**abius die niet
sonder merckelycke noodt sijne **S**oldaten en avon-
tuerde, antwoorde, wilt gij een van die weynige sijn.

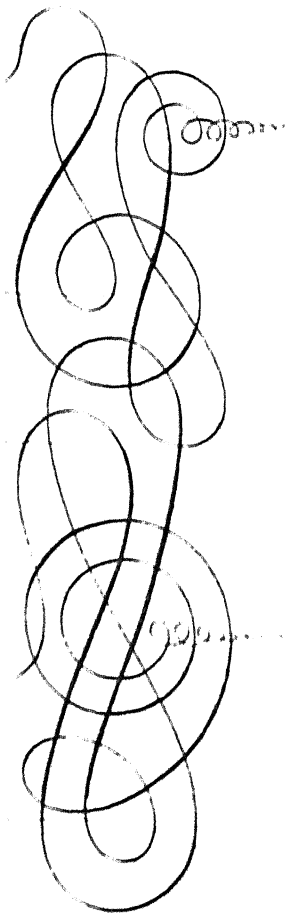
7



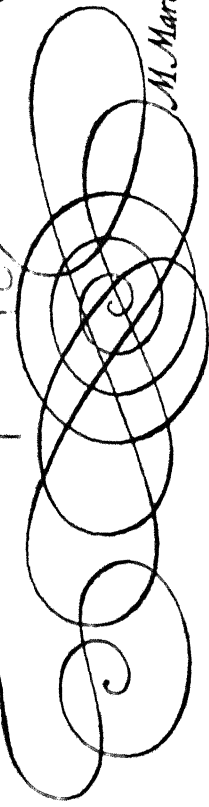
ieu. qui est Verite. a defendu menteie. parquoy les menteus sont
grandement a harr. le Jeune homme qui sacoustume a mentir.
il fait Dove & ouverture a tous Dices. par lesquels la Die est ma-
culée & entaidie tu dois plus ouyr que racker. pource que tu ne
ferois iamais repains quand tu te tais. Homme dit le Sage.



a. b. c. d. e. f. g. h. i. v. k. l. m. n. o. p. q. r. s. t. u. x. y. z.



Like as the cutting of vines and other plants
is cause of much better & more plentie of y^e
fruit: so the punishment of euill men, cause
good men to flourish in a common welth.



M. Martin Ang. ser.

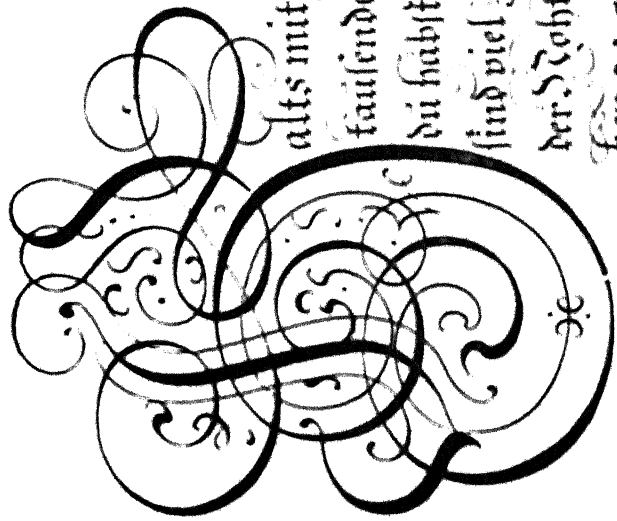
John

Scrupulis est et plena dignitatis dicendi
facultas. quæ plurimas gratias. firmißimas amicitias. maximam sapi-
entiam peperit. Eloquentia principibus maxime ornamento est. Elo-
quentia grandis est verbis. Sapientis sententia. genere toto grauius: ma-
xime extrema non accessit operibus eius: præclarè inchoata multa
perfecta non plane. Nihil est eloquentia laudabilius vel prestantius.

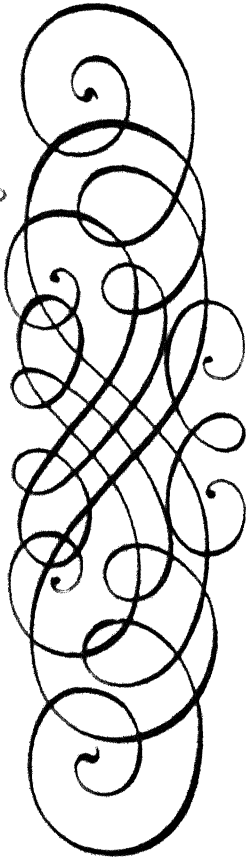
A B C D E F G H I K L M N O P Q R S T U V W X Y Z

A B C D E F G H I K L M N O P Q R S T.

A B C D E F G H I K L M N O P Q R S T U V W X Y Z



alts mit jederman freündlich vertraue aber unter
taulenden kaum einem. Vertraue keinem Freünd,
du habst ihn denn erkannt in der Noht. Denn es
sind viel Freünde weil sie es genießen können, aber in
der Noht halten sie nicht. Freünd in der Noht ge-
hen z. s. auf ein Noht. Solts ein harter Stand sein,
So gehen ihr so auf ein Quintlein. Und ist man
cher Freünd, der wird bald Feind, und wülte er ei-
nen Noht auf dich, er sagets nach. Sprach im 6. CAP.



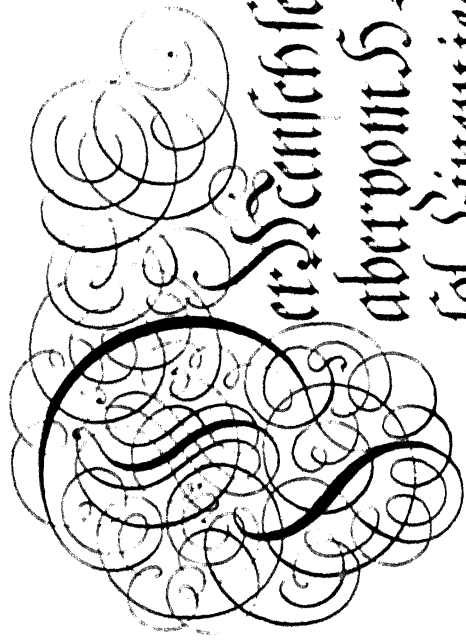
quod Nos de gratia nostra spectia-
liat ex certa scientia et mero motu nostris Precedimus et Contes-
simus At per presentes pro nobis heredibus et Successoribus . .
nostris Danus et Contedimus Prefato B. M. omnia et
omnimoda bona et Latalla et alia quacunq; et quae sibi . .
ante hoc tempora pertinebant Pardouamus etiam eidem et

shall be a poor man. He that loveth wine and
oil shall not be rich. Look not thou upon the
wine when it is red when it giveth his colour
in the cup when it moveth it self aright. At the
last it biteth like a serpent & stingeth like an add^{er}

11

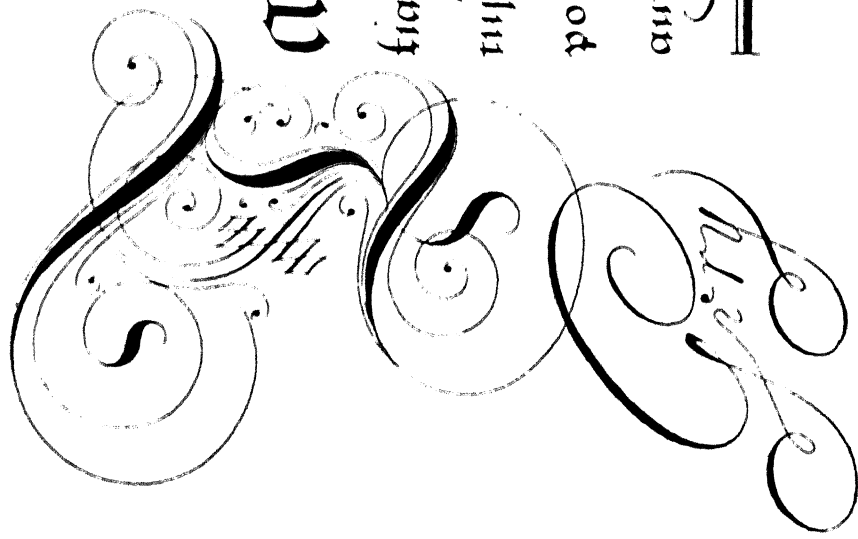
All **S**inners ^{and} **S**inners
to have and to hold
willing & paying
So all **S**inners **S**inners
dcfgbifmrlsqvqrjstuvwv

Person who appropriate to himself the
Reputation that arises from anothers
Performance, discovers a barrenness of
Mind, a vain glorious humour, a lazy
Disposition, and an unjust Principle.
a b c d e f g h i j k l m n o p q r s t u v w x y z



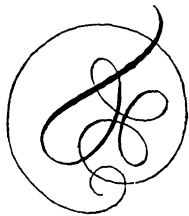
Der Mensch sehet ihm wohl für in seinem Dreck
aber vom H. x. x. r. kommt was die zunge reden
sol. Einem ieglichen duntzen seine Wege rein seyn
aber alleine der H. x. x. r. machet das Herz gewis.
Besicht dem H. r. in deine Werke so werden deine
Anschläge fortgehen. Der H. r. machet alles umb
sein selbst willen auch den gottlosen zum bösen tag.

a b c d e f f g h i f l l m n o
p q r z s s s t t t u v w p y k z.

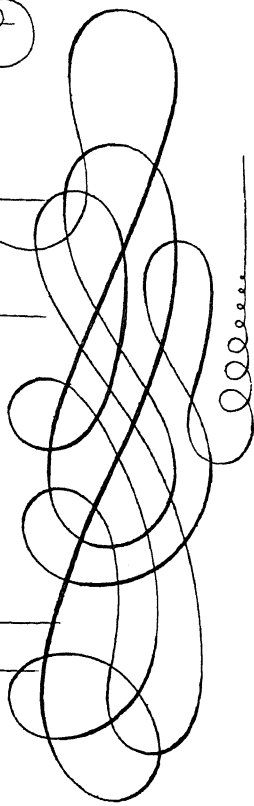


autam semper poten

tiam veritas habuit ut nullis machinis aut
iniquisquam hominis ingenio aut arte subrepti
potuerit (7) si licet in causis nullum patronum
aut defensorum obtineat tamen per se ipsa deser-



ourroucez vous dit le Prophete & ne pechez point C'est a dire, moderez vostre ire,
laquelle se pourroit conuerſir en fureur, ſi par la victoire de ſoy meſme elle n'eſtoit ſur-
montee. Pre empesche la penſee, trouble l'entendement, ofenſe les bons, irrite les mau-
uais, & nuyt a celui qui la nourriſt en ſoy. Ne n'eſpargne perſonne condempne
chaſcun, & blaſpheme les choſes ſainctes. Mettons ſuy donc vn ſcan entremet.
a. a. b. b. c. d. d. e. f. f. g. h. h. i. k. l. m. n. o. p. p. q. r. r. s. t. t. u. u. v. v. w. w. x. x. y. y. z. z.



[illegible]

ant

ayner & honorer
parler sobrement de sa puissance incomprenhensible.
observer ses sainte commandemens, et se servir en toute
humilité. Esperant de sa misericorde infinie & bonie
gratuite, toute faveur, amour, assistance & consolation
en toutes nos operations & entreprises. *Abcd effgg
hijklmnopqrstuvwxyz*

Helde.

at jon de leven o' **V**ondien des **V**aelts lee waecht
 In **T**al der **V**eel tell haer diemen ter ont lich teent
 Almen aenhet i wonder bedro' **V**er **V**ellig bidden laet
 Die gacht al ver te beven diemen oet had t' ueneemf
 Die ver beent

Vantwercken oet van con' lichen bedro'
 Haer oet de lichte met eicht haer t' **V**allae noet geweten
 In **V**aniche taet **V**er ter con' t' **V**elk verwonderet blyve
 Want men geveken **V**er t' sal menant comen meten

Van nu voortan
 v meken t' hi luygend **V**onney bescheut bevolen
Ven **V**est u **V**ong u **V**en haer leet ts laten tomen
 te lullen moer als een vondenck comen prysen
 De al dat leet t' u **V**ont en men **V**en haerfch noemen
 Dat **V**aelts ind

Van nu voortan
Vonney bescheut bevolen
Ven haer leet ts laten tomen
 te lullen moer als een vondenck comen prysen
 De al dat leet t' u **V**ont en men **V**en haerfch noemen
 Dat **V**aelts ind

À Dieu, toute Gloire, en Flessingues

Monsieur, en sachant bien aimé, D. S. r.
le desir qu'avez de sçavoir comme j'ai profité à l'écriture, Je'ai
osé manquer pour ne parois tre nonchalant à vous envoyer la presente,
par laquelle pourriez veoir ce qu'en ai apprise par ensemble mon
avancement Sammaïal et ma composition Française, Espérant
si'en rencontrer aucun reproche, a tant apres m'q'stre recommande
tres-humblement à vos bonnes graces, prie l'Eternel vous donner
en santé longue et heureuse vie. ce 26. d'Avril Ann. 1614

De tout vostre tres-obeissant filz.

David, Roilands.

Ne ne tene pas d'ouïr buy q'ssusieure ingeane.
selon leur sensualité & estant du leur ignorance de la trauersature de l'ame, ou
constitue leur sensuauin bien en la l'olupte & jouissance de s'oz q'schatonillan le plus la s'oz.
Ausy de cœue les auq' qui s'atouibuyou faulx au le non de Philosophie se sont efforez par
plusieure argumens de se prouuer par leur leur malice de paroler graue & magnifiques, disant
q' nul ne pouuoit parfaictan a queuoir la v'stete q' ne fust v'steteux illare & q' diu P'icou
contre eux peu de se conuier le. Mais que de leur impudens & les conuier de mensonger & s'cauoir
q' ne faulx pas regarder seulement a q' d'yeu les hommes aue s'ilz s'accordent a leur opinion

1711

Je vous prie de m'envoyer le manuscrit
de l'ouvrage que vous m'avez promis
de m'envoyer. Je vous prie de m'envoyer
aussi le manuscrit de l'ouvrage que
vous m'avez promis de m'envoyer.
Je vous prie de m'envoyer le manuscrit
de l'ouvrage que vous m'avez promis
de m'envoyer. Je vous prie de m'envoyer
aussi le manuscrit de l'ouvrage que
vous m'avez promis de m'envoyer.



enst den sijn over al in vanden; daerom
laet ons den vreesstighen enghelen om
ons ghenoeft te vreesden niet dodenige
konsten, die den dielen ons niet konnen
ontrooven, den allen ongeschiet sal oot-
saken sijn vanden sijn te vreesden.

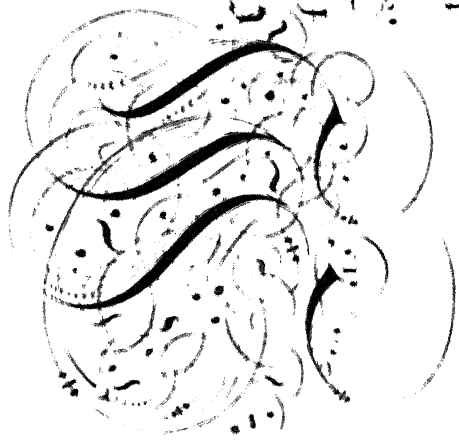


Secrete hunde.

ene not that whiche is holy unto dogge neither taste ye
your pearles before swyns, least they treade them under
their feet. and the other turne agayne and all to rent you
Aye and it shalbe givyn you. seke and ye shall fynd helpe



a b c d e f g h i k l m n o p q r s t u v
x y z se st w x.



CC requierant remmande veu vobes nams d'axe s'es en menton
se reme d'axe malf' veux appare d'ant' d'our mame d'axe n'ew
2. La s'mme d'axe d'axe d'axe d'axe d'axe d'axe d'axe d'axe d'axe
wax d'axe d'axe d'axe d'axe d'axe d'axe d'axe d'axe d'axe d'axe d'axe

El arroyo es entendiado y algunas quemadas que no tienen sobre el fuego se
pueden llamar las risas y alabanzas del hombre loco y así es vanidad
y leura la alabanza que tiene de su boca por tanto es mejor oír la
corrección y amonestación del hombre sabio y prudente, que no las
cantaciones y lisonjas de tales alabadores y locos / *recomendado*

E a b c d e f g h i k l m n o p q r s t u v x y z

letra antigua 2
testo Yglosa. 2

Spes Vnica

SI A LGVNA VEZ PENSAMOS
algun bien. sepamos que el espíritu
santo mora en noso-
tros
aquella hora. Y si por ventura pensamos alguna cosa
de mal: señal es que el Espíritu santo se
nos partió como indi-
gnos
de su gracia

A . B . C . D . E . F . G . H . I . K . L . M .
N . O . P . Q . R . S . T . V . X . Y . Z
a . b . c . d . e . f . g . h . i . l . m . n . o
p . q . r . s . f . v . u . x . y . z .

Nacido el infante. que el cielo rescata. Y mas que diamante.
ni sol ni que plata. con se muy constante.
su madre lo tracta. puesto en
peñbre: medio derro-
cado.

A . B . C . D . E . F . G . H . I . K . L . M . N .
O . P . Q . R . S . T . V . X . Y . Z
a . a . b . c . d . e . f . g . h . i . l . m . n .
o . p . q . r . s . t . v .
u . x . y . z .

IOANNES DE YCIAR. EXCVDEBAT
CESARAVGVSTE. ANNO
DOMINI. 1. 5. 4. 8.

i . d . u .

PRINCIPIO
PARA LOS PRIVILEGIOS QUE
SE ESCRIVEN EN PERGAMINO
EN LA SECRETARIA DE
LA CAMARA DE SV
MAGESTAD

*El espacio desta quadrata se dexa en
blanco para el sello Real
En Madrid me escribo Casanova*

Regiæ Catholicæ. Maiestatis. priuata
lege Bruxellis. Anno. Dom. M. D. L. XIX
die XIII. Febr. lata & firmata, *ſ de Langhe*,
sub graui mulcta sancitum est, ne quis
hoc Clementis Perreti opus imitetur, vel
quoquo modo imitatum toto proximo
sexennio citra Christophori Plantini
voluntatem distrahat *eeeee*

DOMINE DOMINVS
noster quam admirabile
est nomen tuum in vniuersa;
terra. Quoniam eleuata est ma-
gnificentia tua super coelos ::
Crescius scribe.



OMINAMEA

Sancta Maria. me in tuam benedictam fidem. ac singularem custodiam

in sinum misericordiae tuae. hodie. & quotidie. & in hora exitus mei. & animam meam. & corpus meum tibi commendando; omnem spem meam & consolationem meam. omnes angustias & misérias meas. vitam & finem vitae meae tibi committo; ut per tuam sanctissimam intercessionem. & per tua merita. omnia mea dirigantur. & disponantur ópera secundum tuam. tuique Filij voluntatem. Amen

Iustificati ergo ex fide pacem habeamus ad DEUM per Dominum nostrum IESUM CHRISTUM. per quem habemus accessum per fidem in gratiam istam, in qua stamus, & gloriamur in spe gloriæ filiorum DEI. Non solum autem: sed et gloriamur in tribulationibus, scientes, quod tribulatio patientiam operatur, patientia autem probationem, probatio vero spem. Spes autem non confundit, quia Caritas DEI diffusa est in cordibus nostris, per Spiritum sanctum, qui datus est nobis. Ut quid enim CHRISTUS, cum adhuc infirmi essemus, secundum tempus pro impiis mortuus est:

P

aulus vultus Christi Iesu & Thimotheus frater Philemon dilecto et adiutori nostro
& Apphia charissimæ & Archippo coniugum nostrorum & ecclesie quæ in domo tua
sunt gratia vobis & pax a deo patre nostro & domino Iesu Christo. Gratias
ago deo meo semper memoriam tui faciens in orationibus meis audiens charitatem
tuam & fidem quam habes in domino Iesu & in omnes sanctos, ut communicatio
fidei tue eadem fiat in agnitione omnis spirituum in Christo Iesu. Gaudium
enim magnum habui & consolationem in charitate tua quia viscera sanctorum
requieuerunt per te frater. Propter quod multam fiduciam habens in Christo Iesu &c.

Remoue da te la porta de la boca, et la venuesità de la labra
disasta da te. Glorifica me, et signa me, il dextro, et le palpebre
tue dirizzone, et munitate. Pondera la strada de piedi tui, et
cè tutte le vie tue sane. Stabiliscen declinare à la dextra,
ne à la jēestra, ma rimoue el piede tuo dal male.

A. a b c d e f g h i k l m n o p q r s t u v x y z z e z

Capital ^{RS.}

A. A. A. B. B. B. B. C. C. C.
 D. D. D. E. E. E. F. F. F. G. G.
 H. H. H. I. I. I. J. J. J. K. K.
 L. L. L. M. M. M. N. N. N.
 O. O. O. P. P. P. Q. Q. Q. R. R.
 S. S. S. T. T. T. U. U. U. V. V. V.
 W. W. W. X. X. X.

Y. Y. Y. Z. Z. Z.

22

Small Letters

a b c d e f g h i k l m n o p q r s
 t u v w x y z z z z z z z z z
 a b c d e f g h i k l m n o p q r s t.
 v u w x y z z z z z z z z z
 a b c d e f g h i k l m n o p q r s t.
 v w u n x y z z z z z z z z

Letters doubles, & laes

ee ff gg ii ll m nnn er ss tt w.

Lettere Piaciuolle.

Secondene dice, che a nobili, honesti huomini in prima si conuen-
la beltà del volto, & la moderazione dell'animo: Et che queste due
parti hanno bisogno di fortezza: Et che laltre dilicatezze, & lasciue
hanno grazia nell'herbe, & fiori.

A B C D E F G H I K L M N O P Q R S T V

EPIGRAMMA

missis ingemunt Torreto Belgica Tubes :

Arcem morte Viri quæstæ perire simul.

Hæcenus : et mentis sed iam scabatur ille

(Ad Calanum, HOVTHVSI, te præconite dolo.

In clamma hæc pensas Tabulis, quæ mille recludit

Scribendi Veneres ingenuosa manus :

Quid : pensas dixi : longe immò clavier isthæc

Æuo Chartæcolis Victor es in Studijs.

Nam quis non stupreat, pulchræ modò qui artis amater,

Egregium hæc Penæ luxuriantis Opus ?

Cræde mihi, a te Uno pesthuæ pendere Juuventus

Eloget, Eductus non nisi amare tuas.

Sed sciri quæ maneat te, HOVTHVSI, gratia facti

Pænna quæ et dextere penipotentis erunt :

Nempe hæc : Ferrarum duccas Penæ per oras

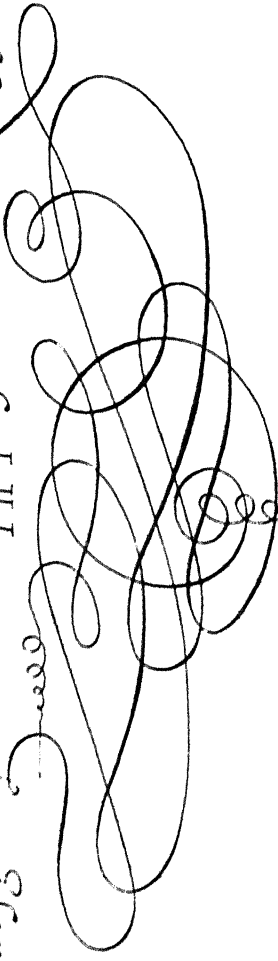
Impete pernicii te videri Artificem.

Ger. Subcimus van Corck.

28

ton amy ta sache en quelque chose, en quoy tu n'es pas grandement
offense, tu le dois porter de bon cuer. Il y a des gens que pour la
meindre faue du monde n'ont point de bonie de rompre vne grande
et longue amitie mais ilz ne sont pas parfaictz amys, car le vray amy
supporte l'imperfection de son amy, et en endure iusques au bout.

a b c d e f g h i j k l m n n o o p p q r r s s t t v u u x x y y z z.



Caligrafía enseña à dibujar, delinear, è sea escribir con ayre gallardía y perficién las letras grandes y pequeñas de nuestro abecedario, siguiendo el caracter y buen gusto de los famosos pendolistas, de modo que quando se escribe con caracteres bastantes, no se de los Cellareses, è al contrario, porque cada especie de letra, por exemplo la Romanilla, Grifa, &c. tienen sus abecedarios con cierta figura y delinacien accidental con que se diferencian unos de otros. Por

-: Reasonallo:-

En el campo me meti
aliazar con mi desseo,
comigo mismo peleo
defienda me Dios aemi
Si yo mismo me doy

-: guerra, y:-

A b c d e f f g h i j l m
n o p q r s t v u x y z z
vñ. Frañ Lucas. Año 1576

—: BASTARDO:—
: O clementissimo y benignissimo
Jesu ensename, endereçame, ya
yudame señor en todo. O muy
dulcissimo Jesu quando tu visi-
tares mi coraçon alegrarse han
todas mis entrañas. Tu eres mi
gloria y alegría de mi coraçon:
tu eres mi esperança y mi refri-
gerio en el día de mi tribulaciõ,
—: y trabajo. :—
Frañ Lucas lo escreuia Año
—: M. D LXXvi:—

*Præceptores non solum
carere crimine turpitudi-
nis, sed etiam suspiciōe
oportet. Quos enim dili-
git Dominus corrigit,
et quasi pater in filio,
complacet sibi. Nihil se-
dius præceptore furioso.*

Eternitie is the
entire and perfect Possession of a Life togea-
ther and att once that never shall have end
But how can that be defined which hath no
Limit It is a Circle running back into it selfe
whose Circumference is without end.

Knowledge is the treasure of the Minde but Discretion is the Key
without which it lyeth dead in the dulnesse of a fruitlesse rest The
practique part of Wisdom is the best There is a flowing noblenesse
some are graced with farre transcending the motions of a timid studie

Alphabet François

a æ, b ib, c o c, d d de, e e,
 f f ff, g gg, h h, i jü, l ll
 m mm, n ny, o v, p p, q q, r rr
 s s s, t u l, u v m, x æx,
 y y, z z & a.

Alphabet Batave

a a, b ib, c, d d d, e e e, f f ff,
 g gg, h ib h, i j, l l l, m mm,
 n nn o v, p p, q g q, r r r, s
 s s t u l, u v v, x æ x y y
 z, z, a a' a a

De' sopradetti tre Tratti, siano false, ò
uero imaginative, Et non
cauate dalla esperienza
geometricamente;

per
esser' impossibile misurare
effettualmente vna cosa sì piccola, hò
Voluto aprire il modo ritrovato da me,
co' l'quale hò uisto chiara-
mente esser
così.

Et però, uolendo uenire alla prat-
tica, e uedere per experien-
tia le sopradette misure,
potrete pigliare
Una

Benche in parlamento non uengon mai
accompagnate co' quelle sopradette
che hanno il punto
di sotto.

- La distantia de l'una lettera à l'altra de
ue' essere quato è lo spatio fra le due ga
be del. n.

Musa mihi causas memora

- La distantia dall'una parola à l'altra
ha da essere tanto che ui entri un
ò. in questo modo.

Virtuti fortuna comes.

- La distantia dall'un uerso à l'altro deue
essere (quante alla uera ragione) lo
spatio di doi corpi. Come uedere.

Omnipotens sempiterne' Deus, fundamentum om-
nium virtutum amator, et conseruator omnium in-
te sperantium, Pijsime' consolator omnium ad te cla-
mantium qui celum et terram de nihilo fecisti uni-
uersum mundum pugillo conclusisti naturam hu-
manam mirabiliter r'utiue' assumpsisti, Et Cresci?

In nome di Christo noi siamo illuminati, perche lui 3
e la vera luce' del mondo, che illumina ogni huomo che
uiene' al mondo, come disse ego sum lux mundi. Et 3
San Giouanni dicea. Erat lux uera que' illuminat
omnem hominem venientem Et
Crescius Scribebat.

*L*indignus esset a bona prima, sed le malum. In hoc et bona qui
 na, qui in dante et in, si non et si non et si non et si non
 de tunc et si non et si non et si non et si non et si non et si non
 in si non et si non et si non et si non et si non et si non et si non
 et si non et si non et si non et si non et si non et si non et si non
A b c d e f g h i k l m n o p q r s t u v x y z

pres l'honneur de Dieu la reuerence de les paires s'est commandee tant
par la ley diuine que par tous les Sages. laquelle reuerence ne gist pas
seulement en honneur exterieur mais aussi en amiable. Beniuolence,
seruice & obsequie. Ce commandement deu es tre soigneusement
persuade aux ieunes enfans afin qu'ils le gardent come tesmoigne S. P.

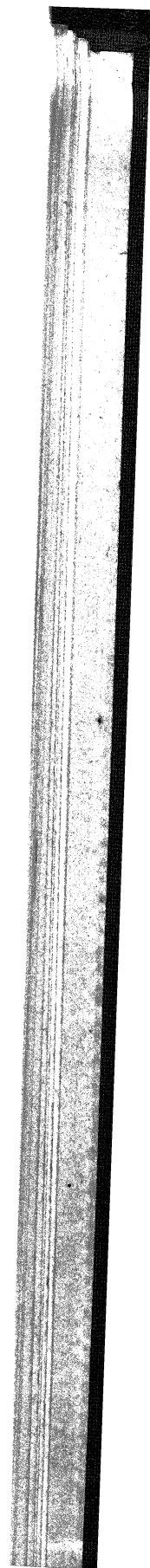
A a b c d e f g h i k l m n o p q r s t u v x y z. *Deo*

Qu'on se souvienne de l'avis d'un
seigneur qui s'amusait mieux ses loixes que sa
conscience et qui ne devoit pas l'heredité de son
et science par son adresse en la lecture des con-
sciences que les honneurs et richesses de son
seigneur.

Marie St. Et.

[illegible]

Handwritten text, possibly a list or index, consisting of several lines of small, illegible characters. A large, stylized letter 'C' is visible on the left side of the page.



Handwritten cursive text, likely a signature or decorative flourish.

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Handwritten cursive text, likely a signature or decorative flourish.

Não admittam as sciencias aqui
com despesa de lhas sciencias applica
que mal se compade em impoñes
do entendimento com distratamentos
da ventade.

Amaldiç hum homem que se en
do mundo, se enle por des seus amos
tes por se centar em emmãe e es imp
lhas, porque de des enle de capite de
põe a fazienda da vida.

[illegible]

Deputato Romano 2.

P. di (ambrosio)

Avendo per questa prima di ambrosio pagato al ...
 m. ...
 emporio ...
 d'esse ...
 nostros ...
 te long' vi facem ...

Di Roma. Il ...
 Joanne Baptista ...

La ...
 pp ...

2. Descriptive Milanoise

Quel ptes che non re d'ore spia la l'ore d'...
 (Come sia che si parano più p' prima che p'...)
 è questo, che tutte quelle che non coprono non sono val
 quadro perfetto. Et la penna vuol esser...
 senza cantoni, et non in un per... questa lettera vuol
 tondeggiazze et esser... se si dipendeva alcuna...
 la quarta, et si vede che l'una d'...
 consiste solamente ne le hache et ne...
 noue, et se varia queste d'...
 uede per gli loro...

Principij onde si formano le lettere.

-ccaa-¹ 60-² 60-³ 60-⁴ 60-⁵ 60-⁶ 60-⁷ 60-⁸ 60-⁹ 60-¹⁰ 60-¹¹ 60-¹² 60-¹³ 60-¹⁴ 60-¹⁵ 60-¹⁶ 60-¹⁷ 60-¹⁸ 60-¹⁹ 60-²⁰ 60-²¹ 60-²² 60-²³ 60-²⁴ 60-²⁵ 60-²⁶ 60-²⁷ 60-²⁸ 60-²⁹ 60-³⁰ 60-³¹ 60-³² 60-³³ 60-³⁴ 60-³⁵ 60-³⁶ 60-³⁷ 60-³⁸ 60-³⁹ 60-⁴⁰ 60-⁴¹ 60-⁴² 60-⁴³ 60-⁴⁴ 60-⁴⁵ 60-⁴⁶ 60-⁴⁷ 60-⁴⁸ 60-⁴⁹ 60-⁵⁰ 60-⁵¹ 60-⁵² 60-⁵³ 60-⁵⁴ 60-⁵⁵ 60-⁵⁶ 60-⁵⁷ 60-⁵⁸ 60-⁵⁹ 60-⁶⁰ 60-⁶¹ 60-⁶² 60-⁶³ 60-⁶⁴ 60-⁶⁵ 60-⁶⁶ 60-⁶⁷ 60-⁶⁸ 60-⁶⁹ 60-⁷⁰ 60-⁷¹ 60-⁷² 60-⁷³ 60-⁷⁴ 60-⁷⁵ 60-⁷⁶ 60-⁷⁷ 60-⁷⁸ 60-⁷⁹ 60-⁸⁰ 60-⁸¹ 60-⁸² 60-⁸³ 60-⁸⁴ 60-⁸⁵ 60-⁸⁶ 60-⁸⁷ 60-⁸⁸ 60-⁸⁹ 60-⁹⁰ 60-⁹¹ 60-⁹² 60-⁹³ 60-⁹⁴ 60-⁹⁵ 60-⁹⁶ 60-⁹⁷ 60-⁹⁸ 60-⁹⁹ 60-¹⁰⁰ 60-¹⁰¹ 60-¹⁰² 60-¹⁰³ 60-¹⁰⁴ 60-¹⁰⁵ 60-¹⁰⁶ 60-¹⁰⁷ 60-¹⁰⁸ 60-¹⁰⁹ 60-¹¹⁰ 60-¹¹¹ 60-¹¹² 60-¹¹³ 60-¹¹⁴ 60-¹¹⁵ 60-¹¹⁶ 60-¹¹⁷ 60-¹¹⁸ 60-¹¹⁹ 60-¹²⁰ 60-¹²¹ 60-¹²² 60-¹²³ 60-¹²⁴ 60-¹²⁵ 60-¹²⁶ 60-¹²⁷ 60-¹²⁸ 60-¹²⁹ 60-¹³⁰ 60-¹³¹ 60-¹³² 60-¹³³ 60-¹³⁴ 60-¹³⁵ 60-¹³⁶ 60-¹³⁷ 60-¹³⁸ 60-¹³⁹ 60-¹⁴⁰ 60-¹⁴¹ 60-¹⁴² 60-¹⁴³ 60-¹⁴⁴ 60-¹⁴⁵ 60-¹⁴⁶ 60-¹⁴⁷ 60-¹⁴⁸ 60-¹⁴⁹ 60-¹⁵⁰ 60-¹⁵¹ 60-¹⁵² 60-¹⁵³ 60-¹⁵⁴ 60-¹⁵⁵ 60-¹⁵⁶ 60-¹⁵⁷ 60-¹⁵⁸ 60-¹⁵⁹ 60-¹⁶⁰ 60-¹⁶¹ 60-¹⁶² 60-¹⁶³ 60-¹⁶⁴ 60-¹⁶⁵ 60-¹⁶⁶ 60-¹⁶⁷ 60-¹⁶⁸ 60-¹⁶⁹ 60-¹⁷⁰ 60-¹⁷¹ 60-¹⁷² 60-¹⁷³ 60-¹⁷⁴ 60-¹⁷⁵ 60-¹⁷⁶ 60-¹⁷⁷ 60-¹⁷⁸ 60-¹⁷⁹ 60-¹⁸⁰ 60-¹⁸¹ 60-¹⁸² 60-¹⁸³ 60-¹⁸⁴ 60-¹⁸⁵ 60-¹⁸⁶ 60-¹⁸⁷ 60-¹⁸⁸ 60-¹⁸⁹ 60-¹⁹⁰ 60-¹⁹¹ 60-¹⁹² 60-¹⁹³ 60-¹⁹⁴ 60-¹⁹⁵ 60-¹⁹⁶ 60-¹⁹⁷ 60-¹⁹⁸ 60-¹⁹⁹ 60-²⁰⁰ 60-²⁰¹ 60-²⁰² 60-²⁰³ 60-²⁰⁴ 60-²⁰⁵ 60-²⁰⁶ 60-²⁰⁷ 60-²⁰⁸ 60-²⁰⁹ 60-²¹⁰ 60-²¹¹ 60-²¹² 60-²¹³ 60-²¹⁴ 60-²¹⁵ 60-²¹⁶ 60-²¹⁷ 60-²¹⁸ 60-²¹⁹ 60-²²⁰ 60-²²¹ 60-²²² 60-²²³ 60-²²⁴ 60-²²⁵ 60-²²⁶ 60-²²⁷ 60-²²⁸ 60-²²⁹ 60-²³⁰ 60-²³¹ 60-²³² 60-²³³ 60-²³⁴ 60-²³⁵ 60-²³⁶ 60-²³⁷ 60-²³⁸ 60-²³⁹ 60-²⁴⁰ 60-²⁴¹ 60-²⁴² 60-²⁴³ 60-²⁴⁴ 60-²⁴⁵ 60-²⁴⁶ 60-²⁴⁷ 60-²⁴⁸ 60-²⁴⁹ 60-²⁵⁰ 60-²⁵¹ 60-²⁵² 60-²⁵³ 60-²⁵⁴ 60-²⁵⁵ 60-²⁵⁶ 60-²⁵⁷ 60-²⁵⁸ 60-²⁵⁹ 60-²⁶⁰ 60-²⁶¹ 60-²⁶² 60-²⁶³ 60-²⁶⁴ 60-²⁶⁵ 60-²⁶⁶ 60-²⁶⁷ 60-²⁶⁸ 60-²⁶⁹ 60-²⁷⁰ 60-²⁷¹ 60-²⁷² 60-²⁷³ 60-²⁷⁴ 60-²⁷⁵ 60-²⁷⁶ 60-²⁷⁷ 60-²⁷⁸ 60-²⁷⁹ 60-²⁸⁰ 60-²⁸¹ 60-²⁸² 60-²⁸³ 60-²⁸⁴ 60-²⁸⁵ 60-²⁸⁶ 60-²⁸⁷ 60-²⁸⁸ 60-²⁸⁹ 60-²⁹⁰ 60-²⁹¹ 60-²⁹² 60-²⁹³ 60-²⁹⁴ 60-²⁹⁵ 60-²⁹⁶ 60-²⁹⁷ 60-²⁹⁸ 60-²⁹⁹ 60-³⁰⁰ 60-³⁰¹ 60-³⁰² 60-³⁰³ 60-³⁰⁴ 60-³⁰⁵ 60-³⁰⁶ 60-³⁰⁷ 60-³⁰⁸ 60-³⁰⁹ 60-³¹⁰ 60-³¹¹ 60-³¹² 60-³¹³ 60-³¹⁴ 60-³¹⁵ 60-³¹⁶ 60-³¹⁷ 60-³¹⁸ 60-³¹⁹ 60-³²⁰ 60-³²¹ 60-³²² 60-³²³

Tutte le soprascritte lettere si fanno ad un sol tratto di
pena, Eccetto queste. f. p. t. &c. si fanno in dy. Et que
sint'una sola fine.

A. a. b. b. c. d. d. d. Lettera Merchant. e. e. f. f. g. b. b. b. b. y.

Caio di Bartolomeo Nicotrandi essorenzo Malegonelle et Compagni
di Lione don duc' q's di xodomy di Otto ^{bre} per la uatura di tutti deapfi ba
un' q's di detto somma et quantita di duto noucent' d's di Camera
eql' d'noi sono da fagores p' tutt' el sopradet' Come in q's appare per li
uicidi nri. Et fu deno duc' q's di d' per somma et quantita di un
promessa fatta di du. Quant' e' d's di camera eql' sono p' la uatura
di fanu famij monachomy braun' q's di d' eql' sono da fagores p' n' a f

A. l. l. m. n. o. p. q. r. s. t. u. x. y. z. g.

Alcuno à diuentar buono non incomincia, se a la
sciare il male non si dispone. Parimente, chiungz
uole ascendere la scala, prima il piede leua da
la terra: così nella diuina scuola nò si puo dare
principio al bene, se non col prima togliersi
al male. *Et c.* *Crescius scribebat.*

Ogni Suono, che opera male, ha in odio la
Luce, et non uiene alla luce acciò che. L'ope
sue maligne non sieno manifeste et espresse.
Ma colui che segue la uerità uiene alla
Luce acciò che. L'ope sue sieno chiare, pure se,
sono fatte in Dio. *Crescius scribebat.*

Quod si non in laetitia, sed in
tristitia, quod si non in
sanctitate, sed in peccato.

(P.) Quod si non in laetitia, sed in
tristitia, quod si non in
sanctitate, sed in peccato.
Quod si non in laetitia, sed in
tristitia, quod si non in
sanctitate, sed in peccato.
Quod si non in laetitia, sed in
tristitia, quod si non in
sanctitate, sed in peccato.
Quod si non in laetitia, sed in
tristitia, quod si non in
sanctitate, sed in peccato.
Quod si non in laetitia, sed in
tristitia, quod si non in
sanctitate, sed in peccato.
Quod si non in laetitia, sed in
tristitia, quod si non in
sanctitate, sed in peccato.

John C. Calhoun
Secretary of War
Washington
D. C.
March 10, 1845
General
James W. Pickens
Savannah
Georgia
Dear Sir
I have the honor to acknowledge the receipt of your letter of the 7th inst. in relation to the purchase of land for the proposed Savannah and Florida Railroad. I am sorry to hear that the project is not yet successful. I am, however, confident that it will be in the near future. I am, Sir, very respectfully,
Yours,
John C. Calhoun

Handwritten text in cursive script, possibly a letter or a page from a manuscript. The text is written on a page with a vertical line of red ink, likely a margin or a separator. The handwriting is elegant and flowing, characteristic of the 18th or 19th century. The text is arranged in several lines, with some words appearing to be "Dear Sir" and "I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully, your obedient servant."

Monsieur Guillaume L. Spleus Auditeur
des Garnisons de Heusden.

Cher Monsieur,

Je vous envoie ci-joint le rapport que vous m'avez demandé. J'espère qu'il vous sera utile. Je vous prie d'agréer, Monsieur, l'assurance de ma haute et respectueuse considération.

Très humblement,
J. J. J. J.

(Signature)

Cher Monsieur,
Je vous prie d'agréer, Monsieur, l'assurance de ma haute et respectueuse considération.

Comme te com. q' avant toutes choses
en face. Reque. tes. Prieres. Supplications. et actions
de graces pour tous. Hommes. & Les. D'no.
pour tous ceux q' sont en l'air en. Dignite.
afin q' nous pui. sions mener une paisible et
tranquille en toute pure et Honnestete

Les Femmes pour les Femmes.

Les Femmes pour les Femmes. Les Femmes pour les Femmes.

Les Femmes pour les Femmes. Les Femmes pour les Femmes.

Les Femmes pour les Femmes. Les Femmes pour les Femmes.

Les Femmes pour les Femmes. Les Femmes pour les Femmes.

Les Femmes pour les Femmes. Les Femmes pour les Femmes.

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Les Femmes pour les Femmes. Les Femmes pour les Femmes.

Les Femmes pour les Femmes. Les Femmes pour les Femmes.

Les Femmes pour les Femmes. Les Femmes pour les Femmes.

All. J. & M. Co. 675 Lexington

Gio: di Ruffo
 con commenda di peruviana et di nobilissimi costume
 quanto alla lettera et lo ogni altra bellissima vista et che non potro in questa
 posti non scrivami secondo li accidenti miei nella sua pregiata qualita ma
 gradua a parenti la salute et la sua mia grandissima a meriti suoi et in-
 sieme il carattere che tanto le piace et che la serve cosi bene Et io bacio le
 mani di V. S. Ill. Ludovico Guione scudiero in Roma

Dear Mother
 I have just received your letter of the 11th inst. and
 am glad to hear that you are all well. I am
 well and hope these few lines will find you
 the same. I am still in the same place
 and hope to be home again soon. I am
 ever your affectionate son,
 John

FRONS DEI GRATIA

[illegible]

[illegible]

Vous estre acquis le los d'un Service indoutable
 De sauoir des enfances auer le front semé
 Par clemence & douceur estre des bons aimé
 Vous rendre par justice aux meschans redoutable
 En vos serments iurer vous monstrier véritable
 Vous veoir Vère du peuple à bon droit estimé
 Auer reléue seul vostre Estat comme
 Lors que tous pressageient si vœux inéuitable
 Si vos fautes sont prindres & tres signes de vous
 ROY le plus grand des Rois que vous surpassez tous
 Mais quand vostre vœux d'une auertie abaisses
 Entend des plus petits la supplantez vous
 Vostre grandeur par vous est auant surpassée
 Comme vous surmontez en grandeur tous les Rois

[illegible]

A B C D E F G H I K L M N O P Q R S T V W X Y Z ETC.

ut rex in venatone quadam dum se visisset ab amicis et famulo aberrat, ea-
rumque hominum quorum in quibus erat erat. Cum autem inter ea nandum regis
mentem in se ipso respiciam delectaretur. Rex in aliquem terram esse, sed cum pleaque
natura digne interpretibus committere plerumque nequere, tanquam res usque ad omni-
umque quae venationis in regem spectaret. Atque quidem laus aut per perit
dum cum prima hoc potestate deceptum venatorem et soluta purpuram de throno
compteretur. Rex inquit cum quo regem regem autem in regem primum verum de me
sermone audierit. Videtur eadem regis et alii. Regis de proutis, qua in plerumque
causis nimis usitata sunt, facit ad mentes audire et laudatissimi regis. Intie-
chi exemplum imitantia, ea clementer amiserunt et emendarent.

Tab. b. b. d. d. e. f. f. g. g. h. h. i. i. k. k. l. l. m. m. n. n. o. o. p. p. q. q. r. r. s. s. t. t. u. u. v. v. x. x. y. y. z. z.

Se ver com os olhos corpo-
raes o edificio, e fôrmosura d'as cre-
ações, e os Metaes, e pedras preciosas
compostas de terra causão tanta a-
legria á vista do coração humano;
que alegria, e contentamento será ver
a fôrmosura dos Anjos, e Bemaren-
tucados, e a infinita belleza do Mes-
mo Deos.

Se de ouvir o som, e musica da voz hu-
mana, e harmonia dos instrumentos,
se recebe tanta suavidade que fica o
homem suspenso, e pede o sono, e comi-
da por este gosto, que suavidade será
ouvir com os ouvidos da alma os can-
tos, e melodias, com que os Anjos
louvam, e glorificão a Deos.

Na a gravidade, e
valentia de gestar, com que o. Felisice
tempeem a imagem lbe infunde
o espanto. O retrato de hum. Pri
cipe na se enculca semente pela e-
minencia da forma, tambem sedã a-
centuar pela sobecania da Ma-
gestade. O venerar o aspectõ, e
decente gravidade andã annexas
às maiores virtudes: ou para se in-
culcãem seguras, ou para se dirija-
rem sobecanias. De pouco impor-
ta a fidelidade se temhe para os
agendos da ventade, se desmerece
pelo foute, o que outro mais infe-
rue a vultã pela imagem. *Abre?*

[illegible]


 2
 1870

Gettysburg

of last year they received a loan, then a vote and have cast to a period of
the then, even when they accept into the (constitution) and as yet to be
are great, even still, vote. (See how all power is now put in the hands of
mines; then, intense and consistent, and as the same, except in the
malicious (Quakers) for that, they are, but the strong, the exact

Yehoua es mi Da. Por
no me saltara: En lugares
e verua me bara va rez: junto
a aguas de reposo me pastoreara
bara boluez mi alma quiazmela
por senaas de. Justicia. Por
Su Nômbre

*Spem locat in Te Domine,
Qui novit Tua quod fines
Vis careat, Nomen adorat
pijs Precibus honorat
Ergo novum ferte melos
Regi, Qui manibus Coelos*

*Et mare, terramq; creavit.
Bonis undique decoravit
Qui miserator, miserum
obliviscitur baud, verum
Sanguipetas perdit atroces,
Et gentem Juvat ope voces.*

*Mitior o adspice me, Hostilesq; dolos deme,
frange minas perde tumentes Cruento facinore gentes.
Gloria Patri Superum Cunctarum Domino rerum Unigenae gratia Nato, Decus Pneumatig; Sacrato.*

*Hostis Io jam Capitur, Passis retribus ambitur,
Ipse sua fallitur Arte, jacens per sola vaga marte.*

Οὐδὲ θεοὶ τὸν ἀνὴρ τὸν ἀνθρώπου ἀλλοιοῖς. α
 Ἄπυσον ἐν χυτῇ στήθεσσι πάντες ἀνθρώποι. β
 Μήτ' ἐν μέλει καὶ πρὸς μέλει τὸν ἀνθρώπου δαίμων. γ
 Ἐσθ' οὐκ ἔστιν ἀνὴρ καὶ πρὸς πάντας ἀνθρώπους. δ
 Ἄχαι' ἔστιν ἀνὴρ καὶ πρὸς πάντας ἀνθρώπους. ε
 Ὅστις ἀνὴρ καὶ πρὸς πάντας ἀνθρώπους. ζ
 Σὺ δ' ἔστιν ἀνὴρ καὶ πρὸς πάντας ἀνθρώπους. η
 Κλῆμα δ' ἐστὶν ἀνὴρ καὶ πρὸς πάντας ἀνθρώπους. θ
 Πρὸς πάντας ἀνθρώπους καὶ πρὸς πάντας ἀνθρώπους. ι
 Ἐστὶν ἀνὴρ καὶ πρὸς πάντας ἀνθρώπους. κ

Ἰσθ' ὅτι πρὸς πάντας ἀνθρώπους καὶ γέρονε
 καὶ δὲ τὴν φωνήν, διὰ δὲ τὴν φωνήν πάντες μεταποιοῦμεν.
 οὐ μὲν γὰρ τὸν ἀνθρώπου φωνήν γέροντος εἰς δ'
 μὴ οὐκ ἔστιν ἀνὴρ καὶ πρὸς πάντας ἀνθρώπους, ἀλλὰ
 ἡμῖν καὶ πάντες τὴν φωνήν τὴν ἀνθρώπου μεταποιοῦμεν.

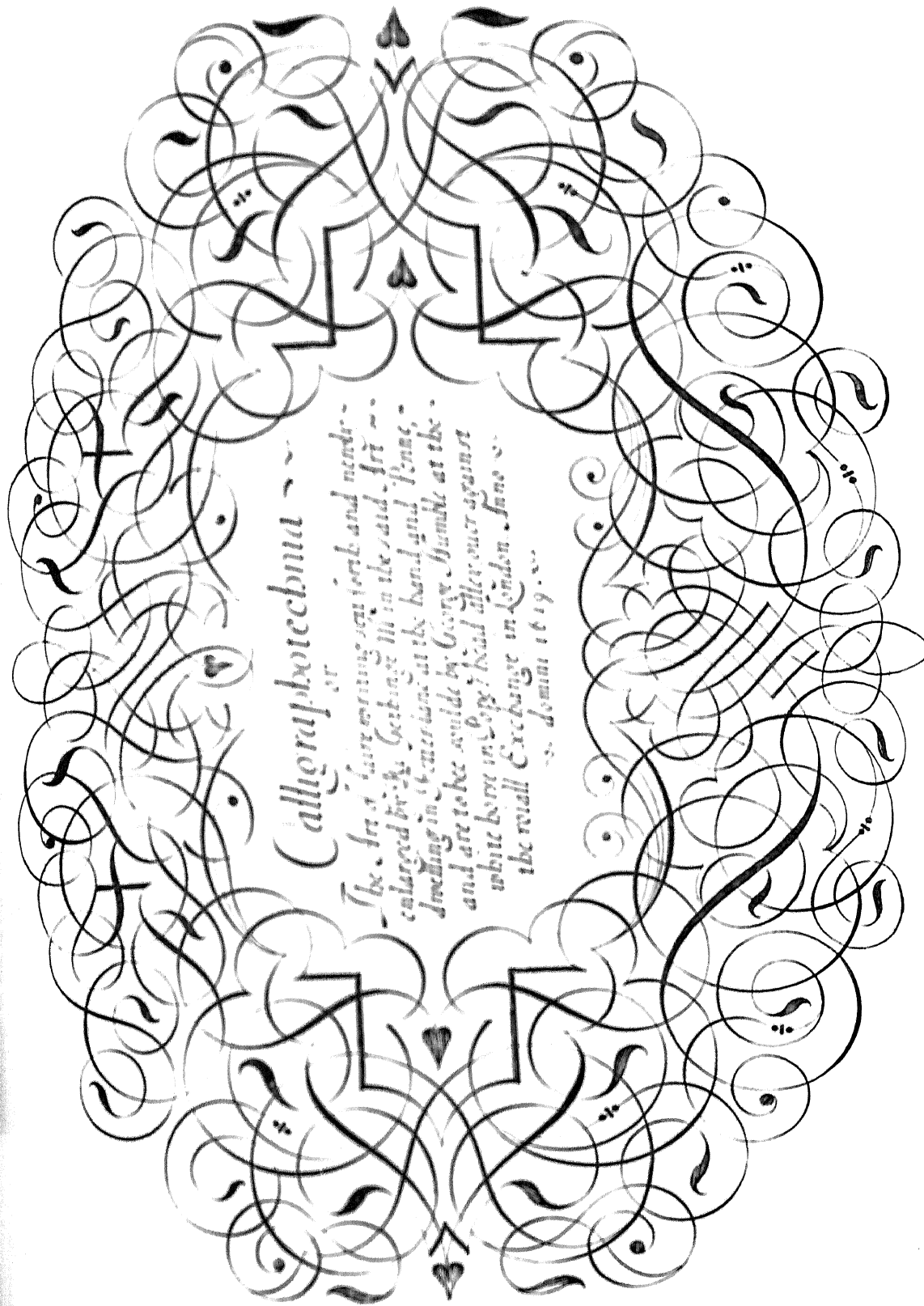
TEENHIL

De laatste Sonnetten

in dienst te warden, ontf-
fermende Zucht uit
licht gebracht door

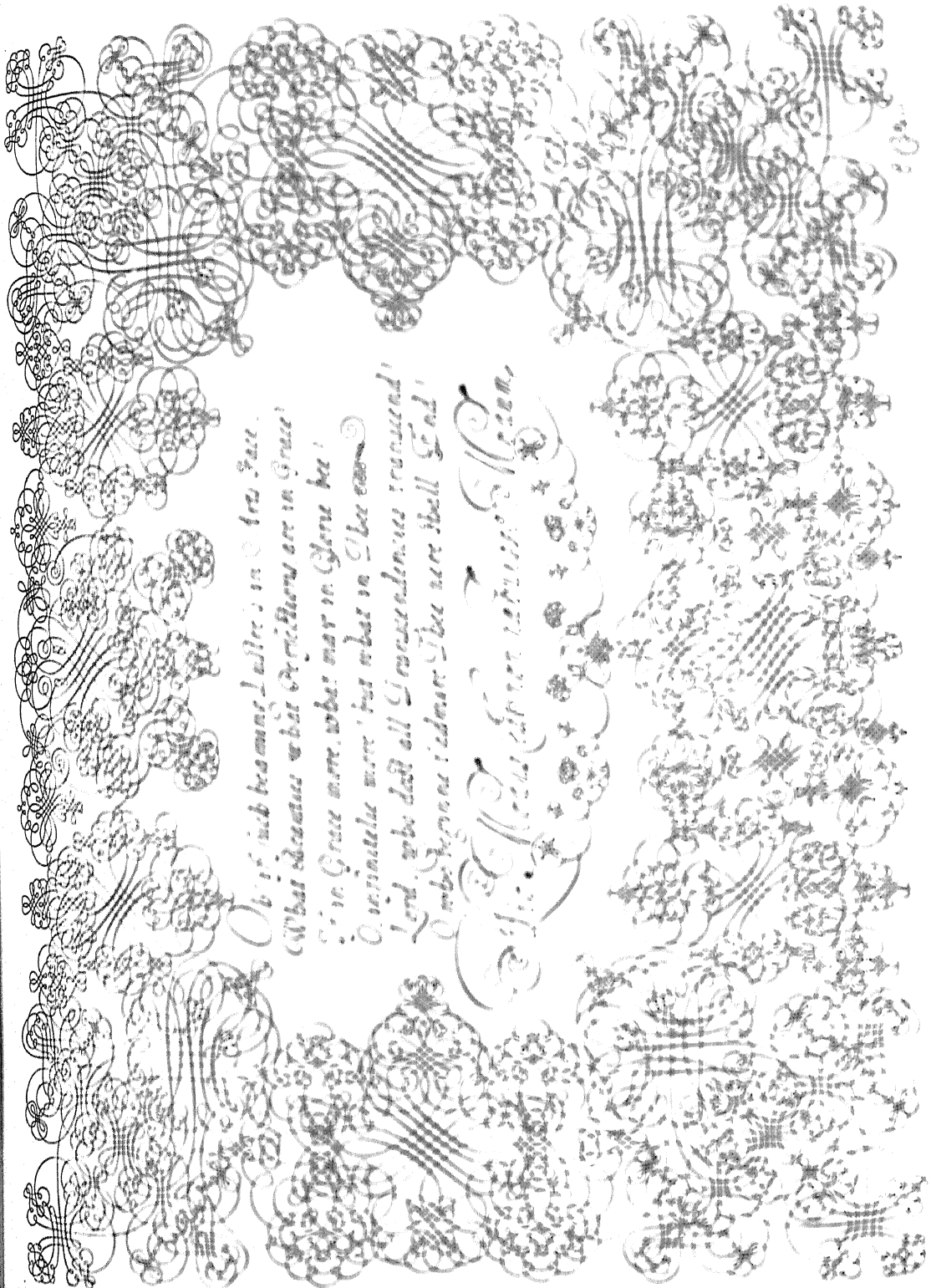
MARIA STIRCK

Amsterdam, bij de Boekhandeling van
J. J. van der Meer, in de Nieuwe Dijk, bij de
Kerk der Nieuw-Gereformeerde Gemeente.



Calligraphotechnia

The first four writing on verb and needs
enlarged by the George III in the said first
dwelling in the house at the hand and Penn
and are to be made by George III at the
white house in Pope's head after our against
the small Exchange in London June 20
1690



Oh if such beaming Lustre's in O how rare
What idleness what distractions are in Grace
'Tis in Grace we're, what war in Glory be
O, sinners were 'but what in O how rare
Lord, who dost all transcendences transcend
O how we adore Thee we shall God
O how we adore Thee we shall God

O how we adore Thee we shall God

Enon dit . que ceux sa qui ont le desir de
vertu encacine en leur eueurs . soudain
se mettent en devoir de cece . le moyen
principal pour y attaindre . qui est le
scauoir des bonnes Lettres : que comme
dit vn autre Philopse ie ne scay s'il
y a rien de plaisant au monde oultre
l'estude d'icelles .

Mme Sire.

Il faut soigneusement fuir la compagnie des
hommes pleins de mauvaises moeurs car leur
coeur pente à rapine, deception, et iniquité, qui
est la destruction de la personne. Mais l'abo
ne voie, la met et conserve en honneur perpetuel,
et la rend inceslamment agreable devant la
Majesté celeste. abcdesgrmstuhikmnlpx

Lucius Brutus cum de quo scribis multo
 melius in me quam in te. Sed quia tu
 etiam cum suis propolis et his qui sunt
 in te. Quia mecum est sed tamen
 familiaris et presentis et sic com.

Petr.

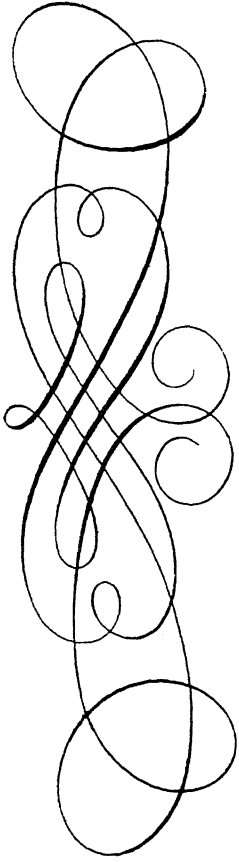
Gery

En suix Maistres
et quane l'aide
du Humain mangz
a l'ordient l'aide ^{Divine}

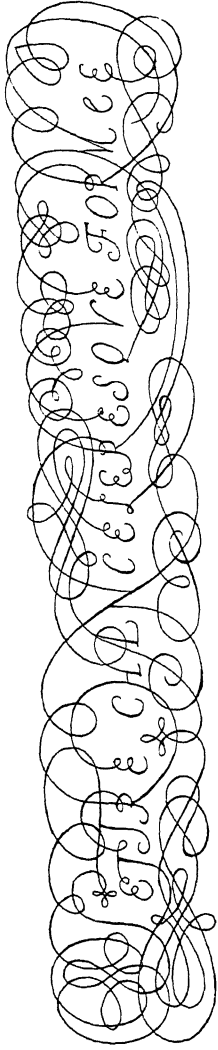
En Cas Meester
Sed. wanneer de hulpe van
den Mensch manqueet, als
den sint de Godeclycke

et

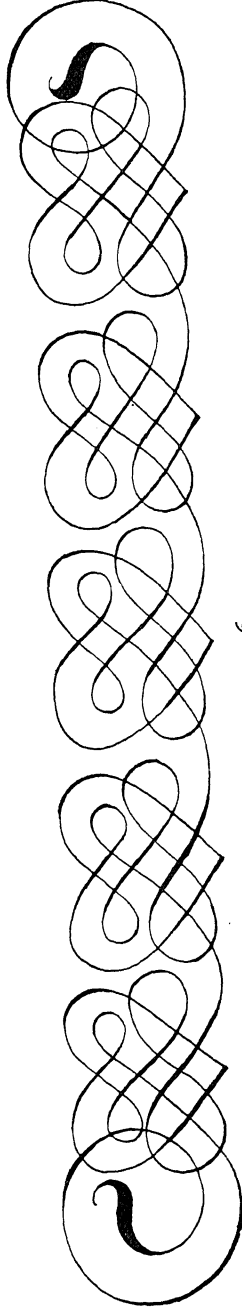
my husband & son visit quite much more in the last days than ever
you recommend to visiting



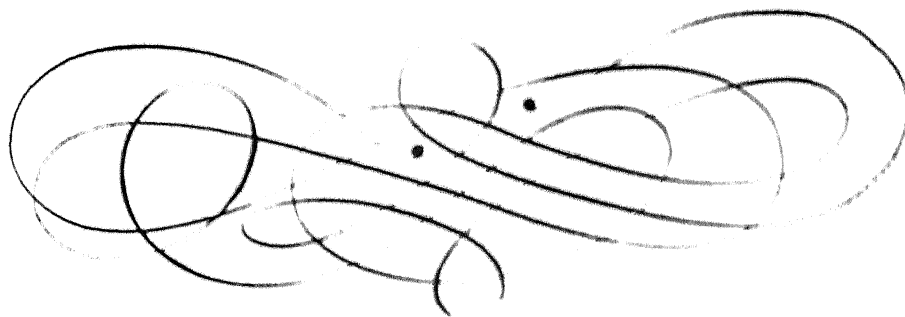
104



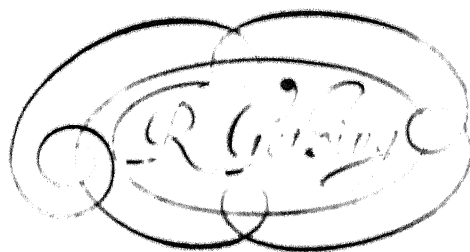
105



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107

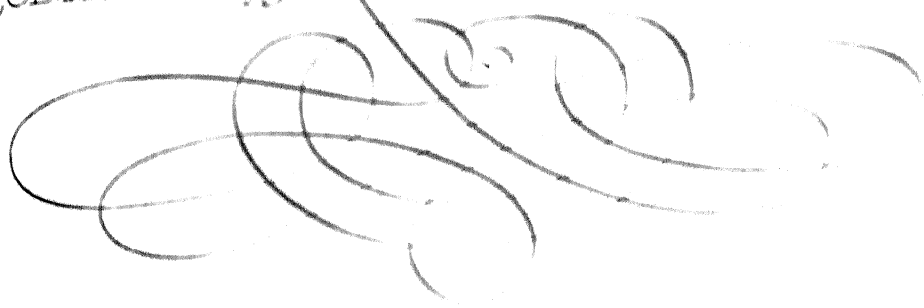


108

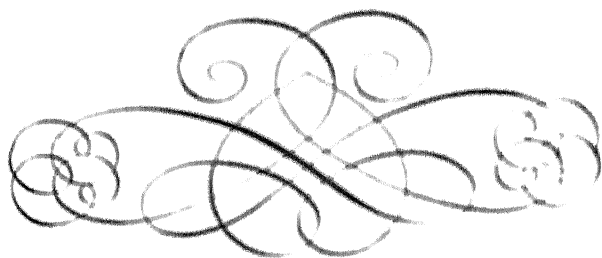


109

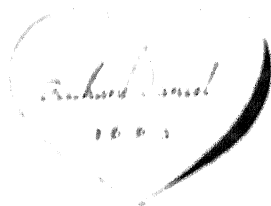
A a b b c c d d e e f f g g h h i i l l m m n n o o p p q q r r s s t t u u v v x x y y z z



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ALPHABETICAL LIST OF AUTHORS

WITH THE NAMES OF THOSE OF THEIR BOOKS WHICH
HAVE BEEN DRAWN UPON FOR ILLUSTRATIONS

ALLAIS DE BEAULIEU, JEAN BAPTISTE.

L'art d'Ecrire ov Le moyen d'excler en cet Art sans
Maistre. Paris, 1680.
No. 52.

AMPHIAREO, FRATE VESPASIANO.

Opera di Frate Vespesiano Amphiarco da Ferrara dell'ordine
minore conventuale nella quale si insegna scrivere Varie Sorti di
Lettere. Et Massime Una Lettera Bastarda Da Lui, Novamente,
Con Sua Industria Ritrovata. Vinegia, 1554.
No. 68.

ANDRADE DE FIGUEIREDO, MANOEL DE.

Nova Escola para aprender A ler, escrever, e contar. Primeira
Parte. Lisboa, 1722.
Nos. 64, 86, 87.

AYRES, JOHN.

A Tutor to Penmanship; or, the writing master: a Copy Book
shewing all the Variety of Penmanship and Clerkship as now
practised in England. (2 parts.) London, 1698.
Nos. 13, 14.

AZNAR DE POLANCO, JUAN CLAUDIO.

Arte Nueva de Escribir por preceptos geometricos, y reglas
mathematicas. Madrid, 1719.
No. 4.

BAURENFEIND, MICHAEL.

Michael Baurenfeinds . . . Vollkommene Wieder-Herstellung der
. . . Schreib - Kunst . . . gezeigt . . . von Christoph Weigel
in Nürnberg. 1716.
No. 85.

BEAUCHESNE, J. DE, and BAILDON, JOHN.

A booke containing divers sortes of hands as well the English as French secretarie with the Italian, Roman, Chancelry and Court hands. Also the true and iust proportiō of the capitall Romœ set forth by J. de Beauchesne P. and M. John Baildon. Imprinted at London by Thomas Vautroiullier dwelling in the blackefrieres.

London, 1571.

Nos. 5, 28, 40, 41, 42.

BEAUGRAND, JEAN DE.

Poecilographie Ov diverses escritures propres pour L'Usage Ordinaire avec une methode fort breve et facile pour les bien apprendre par Jean de Beaugrand Parisien Secretaire . . . de la chambre de Roy etc.

Probably published at Paris early in the 17th century.

Nos. 20, 80, 81, 82.

BICKHAM, GEORGE.

The Universal Penman; Or the Art of Writing Made Useful To the Gentleman and Scholar, as well As the Man of Business . . . Written With the friendly Assistance of several of the most Eminent Masters And Engraved by Geo. Bickham. London.

First issued in parts 1733-41, republished 1743.

No. 93.

CASANOVA, JOSEPH DE.

Primera parte del arte de escribir todas formas de letras por el Maestro Joseph de Casanova. Madrid, 1650.

Nos. 32, 36.

CHAMBRE, see DE LA CHAMBRE.

CLARK, JOHN.

Writing Improv'd or penmanship made easy, in its useful and ornamental parts. With various Examples of all the Hands now Practis'd in Great Britain. Engraved by George Bickham.

London, 1714.

No. 16.

COCKER, EDWARD.

Magnum in Parvo or the Pen's Perfection.

(The copy in the British Museum is dated 1675, but in that the particular plate illustrated here does not appear.)

No. 15.

The Pen's Transcendency: or Fair Writings Store-house Furnished with examples of all the Curious Hands practised in England and the Nations adjacent.

London, 1660.

No. 96.

CRESCI, GIOVANNI FRANCESCO.

Il perfetto Scrittore Di M. Gio. Francesco Cresci Cittadino Milanese Dove se veggono i veri Caratteri & le natural forme di tutte quelle sorti di lettere che à vero scrittor si appartengono. Con alcun'altre da lui nuouamente ritrouate: Et i modi che deuè tenere il mastro per ben insegnare.

Venetia, 1569.

Nos. 2, 3, 35, 55, 56, 69, 70.

CURIONE, LUDOVICO.

Il Cancelliere di Ludovico Curione ornato di lettere corsiuè et d'altre maniere di caratteri vsati a scriuersi in Italia. Libro Quarto.

Roma, 1609.

Nos. 61, 77.

DANIEL, RICHARD.

Daniel's Copy-Book: or A Compendium of the most Usual Hands of England, Netherlands, France, Spaine, and Italie etc.

London, 1664.

Nos. 50, 90, 91, 92, 112.

DAVIES OF HEREFORD, JOHN.

The Writing Schoolemaster, or the Anatomie of faire writing, Wherein is exactlie expressed each severall Character. Together with other Rules and Documents coincident to the Art of Faire and speedy writing. By John Davies of Hereford. London, 1648.

(There is also a portrait with some title dated 1631.)

No. 62.

DE LA CHAMBRE, JEAN.

Verscheijden geschriften geschreeven ende int koper gesneden door Jean de la Chambre Liefhebber ende beminder der penen tot Haarlem. 1638.

Nos. 98, 99.

DESMOULINS, FRANÇOIS.

Le Parainiphe de L'écriture Ronde financière & italienne de nouvelle formes prompte enrichies de divers traittes des inventions de François Desmoulins escrivain. Le tout faict & grave par luy mesme. Lyon, 1625.

Nos. 25.

DLAZ MORANTE, see PALOMARES

GERY, PETER.

Gerii Viri in Arte Scriptoria quondam celeberrimi opera. Or a copie Booke of all the hands now in use Performed according to the naturall Freemanes of the Pen by that excellent Master of writing Peter Gery. Engraved by Wm. Bartheleme. London, 1650.

Nos. 18, 31, 100, 111.

GETTING, RICHARD

Chirographia or A Booke of Copies containing sundrie Examples for such as are desirous to better their hands and attaine to perfection in the Art of commendable Writing, with certaine peeces of Cursive hand, not heretofore extant, now as com in use amongst the gentry especially with secretaries and then Clerks, and are of excellent facilitie and dispatch for any manner of imployment whatsoever. Composed and published by Richard Getting. 1645.

Nos. 59, 70, 88, 89, 103, 106.

Calligraphotechnia or The Art of true writing, sett forth and newly enlarged by Ri. Gettinge Master in the said Art dwelling in Fetter-lane, at the hand and Penne, and are to be sold by George Humble at the white horse in Popes head Alley over against the roiall Exchange in London. 1649.

Nos. 95, 107, 108.

HOFMANN, BERTHOLD ULRICH.

Gründliche and leichte Anweissung zur Zierlichen Schreib-Kunst
der lieben Jugend zum besten und auf vielfaltiges Zegehren an
den Tag gegeben von Berthold Ulrich Hofmann Schreib und
Rechenmeister in Nürnberg. Nürnberg, 1694.
No. 12.

HONDIUS, JODOCUS.

Theatrvn Artis scribendi, Varia Symmorvm Nostri Seculi,
Artificum exemplaria complectens. Judoco Hondio celatore.
1594.
No. 9.

HOUTHUSIUS, JACOBUS.

Exemplaria sive Formulae Scripturae Ornatoris XXXIV. In
quis, praeter diuersa Litterarum genera, varij earumdem ductus
structurae & connexiones. Antverpia, 1591.
Nos. 8, 19, 43, 44, 45, 58, 110.

LUCAS, FRANCISCO.

Arte de Escribir de Francisco Lucas Vezino De Sevilla etc.
Dirigada ala S.C.R.M. Del Rey don Phelippe II. Nuestro Señor.
Madrid, 1577.
Nos. 47, 48.

MATEROT, LUCAS.

Les Oeuvres de Lucas Materot Bovrgvignon François, Citoyen
d'Avignon. Ou lon comprendra facilement la maniere de bien
et proprement escrire toute sorte de lettre Italienne selon l'vsage
de ce siecle. Avignon, 1608.
Nos. 60, 63, 76.

MORANTE, see PALOMARES.

NEUDOERFFER, JOHANN DER AELTERE.

Anweissung einer gemeiner hanndschrift. Durch Johann
Neudoerffer, Burger vnd Rechenmeister zu Nurmberg geordnet
und gemacht. Nürnberg, 1538.
No. 38.

PALATINO, GIOVANNI BATTISTA.

Libro di M. Giovambattista Palatino Cittadino Romano Nelqual s'insegna a Scrivere ogni sorte lettera, Antica et Moderna di qualunque natione con le sue regole et misure et esempi. Et Con vn Breve et Vtil Discorso De Le Cifre: Rimoduto nouamente & corretto dal proprio Autore. Con La Giunta di Qvindici Tavole Bellissime, Romae. 1540.

Nos. 53, 54, 66, 67.

PALOMARES, FRANCISCO XAVIER DE SANTIAGO.

Arte nueva de escribir, inventada por el insigne maestro Pedro Díaz Morante e ilustrada con Muestras nuevas, y varios discursos conducentes al verdadero Magisterio de Primas Letras, por D. Francisco Xavier de Santiago Palomares etc. Madrid, 1776.

Nos. 46, 49, & frontispiece.

PERLINGH, AMBROSIIUS.

Exemplaar-Boek Inhoudende Verscheyde nodige Geschiedten . . . Geschreven en Gesneden, Door Ambrosius Perlingh Schuyt Mr binnen. . . . Amsterdam. 1670.

Nos. 7, 27, 101, 104, 109.

PERRET, CLEMENT.

Exercitatio Alphabctica nova Et vtilissima Vniu. Expressa Lingvis et characteribus: Raris ornamentis, umbris & recessibus picture, Architecturaeque, speciosa, Bruxellae. 1560.

(Another edition was published by Plantin in 1571.)

Nos. 6, 30, 34, 39, 57.

POLANCO, see AZNAR DE POLANCO.

ROELANDS, DAVID.

t'Magazin Off'Pac-huys der Loffelycker Pennconst . . . Ghepractizeert Door David Roelands van Antwerpen, Fransoijsehen School-Mr. binnen Vlissinghen. 1646.

Nos. 24, 26, 75, 78, 102.

SCHEURER, GEORG (Publisher, no other name given).

Gründliche Unterricht der edlen Schreib Kunst in Verlegung Georg Scheurers Kunst-Handlers in Nurnberg. (No date.)

No. 65.

STOSSEL, JOHANN CHRISTOPH (Publisher, no other name given).

Kunst-richtige so wohl Deutsche als Lateinische Sächsische Vorschriften bestehend in allerhand Current—Cantzelen—fractur—Verfal-Romanischen Quadrat-Buchstaben und Zugwerk so insgemein in Deutschland in sonderheit aber in oberwehnten Sächsischen Landen am gebräuchlichsten, etc. Franckfurth und Leipzig bey Johann Christoph Stosseln.

1702.

Nos. 17, 37, 84.

STRICK, MARIA.

Tooneel der loflijcke Schrijfpen Ten dienste van de Const-beminnende Jeucht int licht gebracht Door Maria Strick Fransoysche School-houdende binnen . . . Dolff G'hesneden Door Hans Strick.

1607.

Nos. 22, 23, 59, 73, 74, 94, 97.

VELDE, JAN VAN DEN.

Exemplaar-Boec Jnhoudende alderhande Geschriften zeer bequaem ende dienstelijk voor de Joncheydt onde' allen Liefhebbers der Pennen.

Harlem, 1607.

No. 10.

Spieghel Der Schrijfkonste in den welcken ghesien worden veelderhande Gheschriften met hare Fondementen ende onderrichtinghe. Ut ghegeven door Jan van den Velde Fransoysch-School M. binnen Rotterdam.

1605.

Nos. 21, 71, 72, 103.

VESPASIANO, see AMPHIAREO.

VRIES, SYMON DE.

Lust-Hof der Schrijft-Konste.

1619.

No. 11.

WESTON, THOMAS.

Illustrissimo Principi C. Ruperto Comiti Palatino Rheni . . . hoc in Arte Scriptoria Tentamen imperfectum Submisso cultu DDD Tho: Weston.

1681.

No. 83.

WYSS, R.

Libellus valde doctus elegans utilis, multa varia scribendarum
litterarum genera complectens. Zürich, 1549.

No. 33.

YCIAR, JUAN DE.

Recopilacion subtilissima: intitvlada Orthographia practica . . .
Hecho y experimentado por Juã de Yciar Vizcayno, escriptor de
libros por la qual se enseña a escrevir perfectamente; ansi por
practica como por geometria todas las suertes de letras que mas
en España . . . y fuera della se usan . . . cortado por J. de
Vingles Frances. Caragoça, 1548.

Nos. 1, 31.

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